

103

CPB AUTHORIZATION

Y 4. EN 2/3: 103-159

CPB Authorization, Serial No. 103-1... **ARING**

BEFORE THE

SUBCOMMITTEE ON
TELECOMMUNICATIONS AND FINANCE
OF THE

COMMITTEE ON
ENERGY AND COMMERCE
HOUSE OF REPRESENTATIVES
ONE HUNDRED THIRD CONGRESS

SECOND SESSION

SEPTEMBER 12, 1994

Serial No. 103-159

Printed for the use of the Committee on Energy and Commerce



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CPB AUTHORIZATION

MONDAY, SEPTEMBER 12, 1994

HOUSE OF REPRESENTATIVES,
COMMITTEE ON ENERGY AND COMMERCE,
SUBCOMMITTEE ON TELECOMMUNICATIONS AND FINANCE,
Washington, DC.

The subcommittee met, pursuant to call, at 2:40 p.m., in room 2123, Rayburn House Office Building, Hon. Edward J. Markey (chairman) presiding.

Mr. MARKEY. Good afternoon and welcome to the Subcommittee on Telecommunications and Finance's oversight hearing on reauthorization of the Corporation for Public Broadcasting.

Today we will consider the budget for CPB and public broadcasting for fiscal years 1997, 1998 and 1999. We all fervently hope on this committee that the baseball strike will be over by then.

For over 25 years the public broadcasting system has carried out its unique and vitally important mandate to provide public telecommunications services that are responsive to the interests of people throughout the country and in the smallest town, and to encourage the expression of diversity and excellence through an alternative broadcasting service. It has provided programming that involves creative risks and that addresses the needs of unserved and underserved audiences.

It has struggled to provide something for everyone on public television, and, while it has not always succeeded, it has demonstrated again and again the possibilities of the television medium.

When the public broadcasting system was first created in 1967 it was through the recognition that market forces, product advertising, in short, economics alone, could not fully meet our television—our information—needs as a democratic society. Ratings alone, popularity alone, could not be the sole arbiter of what is available to millions of Americans on television. How much more important it is today, as Americans spend more and more time tuning into television and other sources of information, that we foster and protect a place for creativity, risk taking, innovation and alternative views.

The 25th anniversary of the creation of the public broadcasting system, which occurred in 1992 for CPB and this year for PBS, gives us an opportunity to step back and take a look at where we have been and what the future might hold for public broadcasting. Particularly this year, as Congress considers the most far-reaching changes in the Communications Act in more than 60 years and the "information revolution" continues to unfold, it is critical that public broadcasting is a part of these changes.

In the 1992 Cable Act, Congress required the cable systems throughout the country carry at least one, and in most cases several, local public broadcasting stations. This past summer, the House voted overwhelmingly to pass the National Communications and Information Infrastructure Act which ensures that public broadcasting is carried on new delivery systems developed by telephone companies and others. Congress is committed to making public broadcasting a part of the rapidly developing information superhighway.

One of the most important questions beyond the issue of the network's technical capacity is the question of what will be available to people on the network. Public broadcasting is an important part of the answer.

The Carnegie Commission in 1967 thought that the public broadcasting system should include, "all that is of human interest and importance which is not at the moment appropriate or available for support by advertising." Now that is quite a large universe, and public broadcasting must continually explore this universe precisely because it contains all of these ideas that will not be seen on commercial television and will not command the support of corporations. The mission of public television to pursue alternative and diverse television programming is only possible with public support.

There are those who argue that public television should not receive government or public funds. They argue that public television should be supported by private individuals and businesses. What would be the result? Programming geared only to those who can afford to support public television with donations and programming geared to please those in business who make donations. This would not be public television. The difference between television supported by private advertisers and television supported only by private donations or fees is pretty hard to detect.

Today, we will consider the budget request for public television from the Corporation for Public Broadcasting. The request is for level funding for public television at \$425 million, slightly more than has been lost so far by players and owners during the baseball strike. The authorization of \$425 million for fiscal years 1997, 1998 and 1999 would be at the same level as currently authorized for fiscal year 1996.

In recent years, the appropriation for public broadcasting has remained below the amount authorized by Congress. This is a concern as we ask public telecommunications to do more with less: new programming for preschoolers to prepare them for the classroom; new programming to promote adult literacy and work re-training; and providing access to new services through new technologies, including on-line networks.

The subcommittee expects to hear from others, critics and supporters, regarding the budget request over the next few weeks. The hearing record will be kept open for 30 days in order to include statements from other interested parties and the public, whether they oppose or support any position which the Corporation for Public Broadcasting might take on these issues, and we want to hear from them.

We think, at the dawn of this new era, that we should have a reconsideration of what the future of public broadcasting should be in this country, and we want to hear from every informed American as to what that direction should be and what kind of support, public and private, and what the conditions for the granting of that support should be.

So we look forward to this discussion. We think it is one that is going to be very beneficial, both for the public broadcasting system and for our country.

That concludes the opening statement of the Chair. Now the Chair recognizes the ranking minority member, the gentleman from Texas, Mr. Fields.

Mr. FIELDS. Thank you, Mr. Chairman.

I want to commend you for calling this hearing today to examine future authorization levels for the Corporation for Public Broadcasting. It is particularly appropriate, given all the work this committee has done this year with respect to creating a framework for the information superhighway of the future, that we now examine public broadcasting's role in that particular future. I am confident that the testimony we will hear today will assist us in focusing on many of the issues facing CPB and the public broadcasting system prior to our considering legislation extending CPB's authority.

Mr. Chairman, I think we are all in agreement that public broadcasting can and does play a vital role in the educational and cultural development of our Nation. The programming produced by Mr. Burns is evidence of the high quality programming made available to the American people over public television.

We in the Congress, however, need to examine carefully what level of government support is appropriate in this era of ever-expanding programming sources, many of which transmit educational, cultural and children's programming that is comparable to that delivered by public TV.

Combined with the multitude of programming sources, of scarce discretionary Federal dollars available for many worthy programs, Mr. Chairman, I am concerned that the recent authorizations by this committee have far exceeded actual amounts appropriated to CPB. Clearly, this committee has a responsibility to bring its authorization levels in line with the fiscal realities. Therefore, the burden falls on our witnesses this afternoon to be able to fully justify any significant increase in its funding above current appropriation levels.

Mr. Chairman, like you, I want to welcome our distinguished panel of witnesses. I look forward to hearing their testimony, and I yield back the balance of my time.

Mr. MARKEY. Gentleman's time has expired.

Gentleman from Ohio, Mr. Oxley, is recognized.

Mr. OXLEY. Thank you, Mr. Chairman.

I do not have any prepared statement, only to welcome our distinguished panel to this reauthorization hearing and to commend you for the timeliness of the hearing, and simply to say that, in echoing the remarks of the gentleman from Texas, clearly the burden is on the public broadcasting community to justify the levels of the authorization being sought in light of past appropriations levels.

It is obvious that those appropriation levels have been significantly below the authorization levels for a good number of years, and I think that we have to, in fact, recognize that we are going to have to do more with less, along with other entities of government. And, clearly, this is a good place to start.

Having said that, the quality of the programming in many areas of public broadcasting has consistently been one that all of you can be proud of. I do not think it was an accident that Mr. Burns is here today to talk about his upcoming series on baseball, something that all of us I think on the panel have an endearing interest in and a love for. And certainly his past programs, and particularly the Civil War series, was an award winning example of what public broadcasting can be for its viewers and for the country.

I will have some questions later, Mr. Chairman, on some issues, including funding of NPR, duplication of some programming in certain areas, and some other issues that may come up. But, in the meantime, I do want to welcome our distinguished panel, and I look forward to a lively hearing.

Mr. MARKEY. The gentleman's time has expired.

The gentleman is correct. It is not a coincidence that we brought in Mr. Burns, and we did not bring in the worst program on PBS instead to testify on behalf of CPB.

Mr. OXLEY. And which one was that?

Mr. MARKEY. We don't know the name of that program.

The gentleman from North Carolina, Mr. McMillan.

Mr. McMILLAN. I thank the Chair, and would like to add my welcome to each of you.

I think Ken Burns has a tremendous sense of timing. He chose to produce the Gettysburg Civil War series simultaneously with the decline of communism and now he has come up with Baseball at a time of the baseball strike.

One thing you that I wish you could have gotten into the "Baseball" series, was the destruction of the great career of Mike Oxley, who broke his arm trying to field a ball in the congressional baseball game earlier this year.

I have had a long association with public television, as some of you may know. Twelve years ago, I was serving on the county commission in my district and we had a television station, WTVI public television, that was operated by the public school system. WTVI was set up primarily as an educational television thing, but it had grown up and it had a pretty full slate of PBS programming, and was totally funded by local government.

As I recall, the budget was around \$800,000 a year for which I was responsible on the county commission. We had a difficult time defending it, increasingly so, to the point where I sought to try to merge it with the public television, university television, as a locally operating affiliated station; but there was so much turf protection I could not surmount it. So I initiated the next step, which was to create a public authority to take over the operation of the station and maximize private funding, which we did.

Within the space of 2 or 3 years, we had virtually replaced two-thirds of the public funding for that station, with a lot of innovations that I think have benefitted public television all across the

country. That worked extremely well, and I think it is a very successful component of the system.

I have also served as a Director of the Center for Public Television for 10 years, although I've not been very active while I have been here. You are familiar with what they have done, and I think they are excellent examples of what this means to our communities and to our country. So I am totally sold on the value that this has been to us in the past.

But I think we are in a period of enormous change, and how public television is going to fit into the future is something that I, although entirely sympathetic with it, have not sorted out in my mind.

I think it is going to require even greater creativity on the part of those who run it and those citizens who are interested in it. I think this committee is keenly interested in trying to accommodate that, but I also think a great deal of that initiative is going to have to rest with you. I look forward to hearing what you have to contribute on that and yield back the balance of my time, Mr. Chairman.

Mr. MARKEY. The gentleman's time has expired. And all time for opening statements by members of the subcommittee has expired.

We will turn to our panel, and we will first recognize Ken Burns for an opening statement. Made famous by his series, *The Civil War*, which was seen by more than 100 million Americans, his new series, beginning next week, is expected to be seen by at least that many, and, as a result, there is no better person, I think, to open these hearings on PBS. He is someone who has helped to draw more attention to PBS than just about any other American in our lifetime.

And we welcome you, Mr. Burns, and whenever you feel comfortable, please begin.

STATEMENT OF KEN BURNS, PRODUCER, THE CIVIL WAR AND BASEBALL SERIES

Mr. BURNS. Thank you, Mr. Chairman. I am grateful for the opportunity to speak to the subcommittee today about the importance of public support for public television—specifically the appropriation for the Corporation for Public Broadcasting.

I remember I had the great good fortune to speak with Vartan Gregorian, who used to run the New York Public Library, and he said the libraries and the archives and the great educational institutions of our glorious republic were the DNA of our civilization. And I come before you today liking to humbly add the public television stations, the institution of public television stations, to that list, and I thank you for inviting me.

I have a brief statement, if I may.

In 1909, a man named Charles Hercules Ebbets began secretly buying up adjacent parcels of land in the Flatbush section of Brooklyn, including the site of a garbage dump called Pigtown, because of the pigs that once ate their fill there and the stench that still filled the air.

He hoped eventually to build a permanent home for the lack-luster baseball team he had once worked for and now owned. The

team was called the Trolley Dodgers, or just the Dodgers, after the way their devoted fans negotiated Brooklyn's busy streets.

In 1912, construction began. By the time it was completed, Pigtown had been transformed into Ebbets Field—baseball's newest shrine, where some of the game's greatest drama would take place.

In the years to come, Dodger fans would see more bad times than good but hardly care, listen to the Southern cadences of a pioneer broadcaster and witness firsthand baseball's finest moment when a black man, wearing the number 42, trotted out to first base.

In 1955, after more than four decades of frustration, Brooklyn would finally win a world championship, only to know just 2 years later the ultimate heartbreak as their team moved to a new city 3,000 miles away, leaving an empty shell in Flatbush that eventually became an apartment building and an even emptier spot in the soul of every Brooklyn fan.

As the opening arc begins in the story of Ebbets Field in our series, we feel that the story of baseball is much more than the story of games won and lost, careers rising and falling. We feel in many ways that the story of baseball is the story not only of a great and wonderful sport—that I don't need to remind the Chairman, a Boston Red Sox fan—but a repository of anecdote and memory and feeling and also a mirror of our country as a whole.

The story of baseball is the story of race—central to its remarkable history, crucial to our larger national narrative. And baseball provides a window in which we can see reflected and refracted many of the tensions of our country.

When Jackie Robinson, that proud grandson of a slave, walked out onto Ebbets Field on April 15, 1947, it was the first progress—real progress—in civil rights since the Civil War. This occurred not at a lunch counter in Virginia, not on a city bus in Montgomery, Alabama, not at a school in Topeka, Kansas, not even in the institution of our military but on the diamonds of our so-called national pastime.

This is the story of immigration and assimilation, of the tension between labor and management, of the rise of popular media through newspaper, radio and television. This is the story of the growth and decay of cities. And, most of all, this is the story of America's past-time, the story of remarkable human beings, heroic figures, villainous figures foolish figures, which in our 18½ hour series we have tried to put our arm around.

As those of you on the committee know, perhaps better than anyone, we live in an age when the means by which we deliver information are expanding at a rate far greater than we can hope to provide high-quality information that will make those delivery systems worth paying for, worth bringing into the home or the workplace. As a filmmaker, as a citizen and, most important, as a father, I have come here today to praise the one true exception, the one island of quality in television that for more than four decades has won the support of tens of millions of Americans across the country. That notable exception is, of course, public television.

I had the opportunity to testify for reauthorization for the National Endowment for the Humanities recently, and I reminded the committee that I felt that the endowments—and I feel the same

way about public television—has nothing to do with the defense of our country. They only make our country worth defending. It may be possible to dress and clothe the outer body as stylishly as possible. Unless we nourish the soul, we have no future.

Public television is one of our Nation's greatest assets. It is an education medium that uses television to deliver its services. In the cacophony of the television environment, it is a place where we can pause and gather around the electronic campfire this time to talk about the stories of our past—the funny stories, the exciting stories, the tragic stories, the poignant stories, the heroic stories.

When I produced *The Civil War* in the fall of 1990, more than 40 million people saw that series on public television in that first week alone. If you include subsequent broadcasts, educational outreach, books and sound tracks, one assumes that more than 100 million people have come to know it. Documentary filmmakers are not familiar faces, but I have, both good and bad, become that, and that in itself is quite startling. It represents a core hunger in this country for something substantial.

Commercial television, for the most part, offers a diet of junk food. Public television offers something that is nutritional. There is no other place where *The Civil War* could have been made. I have spent the last 4 years saying this in every Middlesex village and farm and on Capitol Hill. I will continue to say it: There is no place in which *Baseball* could have been made in the same spirit, the toleration of allowing us to see the history of our country through the window of baseball and still glorify, in the anecdotes and the stories, the individuals who were integral to this history. It just does not happen any place else, only in public television.

After *The Civil War*, I was besieged with offers to go someplace else. Those offers mean nothing if you cannot control what you do, if you do not have the ability to express your vision. I am a child of public television, and I am honored that they will have me. I am grateful that they sustain me. This is my life. There is no other place that I would prefer producing. I enjoy the creative freedom, the ability to control what I do, and, at the same time, to be a member of a family that is interested not just in numbing its population, selling products to its viewers, its constituency, but enlightening them.

My upcoming series, *Baseball*, will examine the history of our Nation through a different lens, a different perspective than *The Civil War*. But in both cases it is public television that has allowed me to tell those two great stories in the way they need to be told—most important, without commercial interruption and without the economic imperatives imposed by commercial television.

Public television is a window on America's history and, thus, a window into its future. Like layers on a pearl, these layers of understanding enrich our lives in the best kind of way. Good history overcomes the arrogance that the past is long ago. It tells us that the examination of the past is a present-day exercise. It tells us who we are now, who we are as a people, what it means to be an American.

The *Baseball* series will offer the possibility to look into the heart of this country, into race, labor, immigration, our customs, our traditions, our politics and our culture, the very things that television

in general should examine. But too often television falls short of that goal, instead seeking only to deliver to advertisers as large an audience as possible.

When we are producing films there is a common phrase called LCD, lowest common denominator, which is used all the time—the thing you appeal to, the thing you settle for in your production. Gratefully, in public television, there is no LCD. Public television is different. It represents the best that our most powerful communications medium has to offer.

Public television is an education medium. Documentaries, an important part of public television, are vehicles for education, and they exist almost nowhere except on PBS where they are enjoyed by millions. In addition to the television broadcast, a vast number of public television programs are available to our Nation's teachers with extensive educational components. The kits on The Civil War were made available to some 25,000 schools and used extensively in history and other courses. I believe, Mr. Chairman, it is the most used history video cassette in our public schools today.

Education kits on the Baseball series will go to more than 30,000 schools. In both cases, may I add, this was made possible by the generosity of the prime underwriter of both those series, the General Motors Corporation.

Federal funding for public television, which amounts to about \$1 per citizen, I believe, is a bargain. It brings to our Nation wonderful programming in news and public affairs, history, performance, science, nature and programming for children. Each dollar of this Federal seed money brings in another \$4 or \$5 in support from viewers, businesses, foundations, educational institutions and other sources.

Indeed, as an amateur historian, I am aware of our founding fathers' insistence this government be a prime supporter of the arts and the commerce of this Nation. And they saw the role of government to sponsor, to prime the pump in exactly the way I have just described.

It is a wonderful national partnership with these funders. Public television is truly a public service in the same way public schools and public libraries serve our Nation.

Americans want and love public television. They volunteer their time and their money and their energy to sustain it. But despite its powerful ability to educate, its structure is fragile and needs public support. I urge you to continue to provide that support to the fullest extent possible.

Thank you very much, Mr. Chairman, for inviting me to be with you today. I would be happy to answer any questions you might have.

Mr. MARKEY. Thank you Mr. Burns, very much.

Our next witness is Dick Carlson, who is the President of the Corporation for Public Broadcasting. With his career in telecommunications, having served as Director of the United States Information Agency, he brings a lifelong commitment to these issues, and we welcome you, sir, before the committee. If you can move the microphone over, whenever you feel comfortable, please begin.

STATEMENT OF RICHARD W. CARLSON, PRESIDENT AND CEO, CORPORATION FOR PUBLIC BROADCASTING

Mr. CARLSON. Thank you very much, Mr. Chairman, members of the committee. Thank you for asking me to be here today to talk about the Corporation for Public Broadcasting and the future of telecommunications in the United States. I know you have a full agenda, so I will speak briefly and ask that my complete written statement be entered into the record.

Mr. MARKEY. Without objection, so ordered.

Mr. CARLSON. Any plea I make to you today, Mr. Chairman and members, for continued support for public television and radio is going to pale I think in the wake of Ken Burns' powerful statements, but let me try.

The Corporation for Public Broadcasting is now requesting a re-authorization level of \$425 million a year for the fiscal years 1997 through 1999. This represents no increase from the fiscal year 1996 authorization level which was approved by Congress 2 years ago.

The 3-year reauthorization process is, we think, a vote of confidence in public broadcasting. It makes possible tens of thousands of hours of programming and it makes possible educational services that reach out to students of every age. And it makes possible events like Ken Burns' Baseball, which is not really so much a television show as it is a shared cultural experience.

The Federal contribution makes up about 14 percent of the industry's total income. The rest comes from individuals, from viewers, from businesses, from foundations, State and local governments and educational institutions. Nonetheless, the Corporation for Public Broadcasting is the largest single source of revenue for public broadcasters.

The question arises, obviously, why should Congress and the American people commit really scarce tax dollars to continue public broadcasting? And I think the answer can be found in three words: in trust, service and education.

The first of them, trust, has to be deserved; it cannot be bought or rented or fabricated. Public broadcasting has earned the trust of the American people with more than 25 years of excellent programming and services that have improved lives and broadened horizons for Americans.

It hardly means we are perfect. But in 1992 Congress directed the Corporation for Public Broadcasting to work to maintain strict adherence to objectivity and balance in controversial programming. We have, in fact, worked to do that. We have worked to do it without compromising CPB's other mission, which is to serve as a heat shield between government and politics in the public broadcasting system.

And I think Erv Duggan at PBS and Del Lewis at NPR and David Brugger from APTS and myself have joined and worked as hard as we possibly could to see that we do have an honest and a fair and a balanced system of programming in public broadcasting.

We have installed a toll-free comment line. We have set up a national post office box and an Internet E-mail address. All of those things designed to stimulate a dialogue with the public.

We have sponsored public town meetings, and we have stressed the importance to public broadcasting journalists and employees of editorial integrity and of fiscal responsibility. We have had seminars and conferences on that subject.

We are also helping many new voices to be heard in programming, in radio and on television. We have sought to bring more programs to the public, not to stifle, not to censor or remove issues from debate but to, in fact, increase the number of views and opinions expressed.

The American people are overwhelmingly more concerned about violence and quality on television than they are about bias or the perception of bias. The Corporation for Public Broadcasting last year sponsored a poll that demonstrated that 77 percent of Americans do not believe that public television is biased. And by a more than two to one margin they see public television as more wholesome and more balanced than commercial network or cable.

Our goal in all of this has been to promote a recognized sense of fairness in all areas of programming. We have done this by not avoiding controversy—we have taken it on—but we realize it must be presented in a balanced way which respects both the intelligence of the audience and respects the genius of the first amendment.

Public broadcasting, as Ken Burns said, is fundamentally a public service. It was created to ensure high quality and universal access for all Americans regardless of their ability to pay for it. And it works.

Corporation for Public Broadcasting funding has led to the development of a number of new services. They help, for instance, the hearing impaired and the vision impaired, and they help them to take part in the communications revolution in this country. For instance, the CPB/WGBH National Center for Accessible Media in Boston is working on new technologies, new techniques to help all Americans regardless of physical condition.

Mr. Chairman, you and this committee have been instrumental in making closed captioning mandatory for virtually all television sets in the United States. Descriptive Video Services are going to have the same results for blind and low-visioned people in the U.S. DVS narrators describe critical elements of television programming so that audiences can truly participate in the experience, often for the first time.

The public broadcasting Community Hall Show is committed to ethnic diversity and service to minorities. The Corporation for Public Broadcasting's support for the five Minority Consortia has meant that public broadcasting will continue to be the foremost source of programming that meets the needs of multicultural communities in this country.

Public broadcasting service extends to the streets of America as well. We have launched a major new effort to meet head-on the problem-related crisis of youth violence in this country. A partnership of outreach professionals, of urban television and radio stations and major national producers is now seeking solutions to this plague that affects our cities and our suburbs as well.

The Corporation for Public Broadcasting will provide more than \$2.5 million in support during the first year of this effort alone. We

plan to work closely with commercial broadcasters, with cable broadcast, community organizations and the private sector in an effort to find solutions. We are interested in making a difference to children, to parents, to policymakers in Washington and to police officers on the streets of this country, and we think that we can.

Technology has led to a revolution in the way that we communicate with each other in this world. It has led to changes in the way we teach and changes in the way we learn, and public broadcasting has played a significant role in all of that.

There is no more serious, no more critical mission for this industry than education. It is, in a sense, the original mission of public broadcasting. Without educational radio, without those sunrise semesters or classrooms of the air, public broadcasting would likely not exist in its present form.

Our commitment to education, we think, is embodied in programs like Ready to Learn, which will focus on preschool education and readiness. It is embodied in initiatives like the Sesame Street Preschool Education Program and the National Teacher Training Institute. Both of those services take public broadcasting's traditional franchise of nonviolent children's programs and they extend them directly to schools and to homes and to day care facilities.

Our commitment to education is embodied in community networking. Public radio and public television stations around the country ought to be the public's toll-free local on-ramp to the new information superhighway. This year, the corporation granted more than a \$1 million to a dozen different partnerships, led by local stations, to establish a community of computer networks. What the bookmobile did for libraries and readers, community networks, we think, will do for telecommunications and consumers. They will make the information revolution part of every school, part of every home, part of every place where learning and teaching occur.

In medieval society and in the libraries of that society, books were so valuable they were often chained to shelves. That is, until the Gutenberg printing press came along. As Daniel Boorsten wrote in *The Discoverers*, "None of the consequences of printing was more far reaching than the power of the printing press to free books from chains."

Mr. Chairman, our new services and our new technologies and programs really are no less liberating, we think, than the printing press in many ways. The national information infrastructure has already come to be. It has been bought and paid for by an investment in one of the most successful public-private partnerships in modern American history. It is called public broadcasting, and its dividends are trust, service and education.

Many thanks to you and this committee for all of your support over the years and for listening to my presentation this afternoon. Thanks.

[The prepared statement of Richard W. Carlson follows:]

PREPARED STATEMENT OF RICHARD W. CARSON, PRESIDENT AND CHIEF EXECUTIVE OFFICER, CORPORATION FOR PUBLIC BROADCASTING

Mr. Chairman, members of the Subcommittee: Thank you for inviting me here this afternoon to talk about the Corporation for Public Broadcasting and the future of public telecommunications in the United States.

CPB is requesting a reauthorization level of \$425 million a year for the Fiscal Years 1997 through 1999. This represents the increase from the Fiscal Year 1996 authorization level, which Congress approved two years ago.

We see the triennial reauthorization process as a "vote of confidence" in public broadcasting. It makes possible tens of thousands of hours of programming. It makes possible educational services that reach students of all ages.

And it makes possible events like Ken Burns' *Baseball*, which is not so much a television show as a shared national cultural experience.

The Federal contribution to this uniquely American institution through CPB makes up about 14 percent of the industry's total income. The rest comes from individuals, businesses, foundations, state and local governments, and educational institutions. CPB is the largest single source of revenue. It is the foundation on which rests the largest independent television and radio service in the world.

So why should Congress and the American people commit \$1.275 billion to public broadcasting through 1999?

I believe the answer can be found in three words: trust, service, and education.

Trust has to be earned. It cannot be bought, rented, or fabricated. Public broadcasting has earned the trust of the American people with more than a quarter century of programming and services that have improved lives and broadened horizons.

A recent CPB poll found that Americans actually hold public broadcasting to a higher standard than other broadcast media—and they agree that we meet that standard.

That doesn't mean we're perfect.

In 1992, Congress directed CPB to review and, if necessary, revise the way we ensure quality, excellence and diversity in national programming. Congress also directed CPB to maintain strict adherence to objectivity and balance in controversial programming.

We've done that without compromising CPB's other original mission: to serve as a "heatshield" between government, politics, and the public broadcasting system. I believe the policies adopted by the CPB Board faithfully and effectively fulfill this two-pronged mandate you've given us.

Today, there is vigorous new leadership at the Public Broadcasting Service, National Public Radio, and CPB. Public broadcasting is more open and accessible. Through our *Open to the Public* initiative, CPB has instituted a toll-free comment line, a national post office box, and an Internet e-mail address—all designed to stimulate a dialogue with the public.

We've sponsored public forums in South Carolina, Texas, Washington State, Florida, and right here in Washington. We've stressed the importance of editorial integrity and fiscal responsibility through seminars and conferences. All of this has led to a heightened respect for the principles of accuracy and fairness in public broadcasting.

CPB is helping many new voices be heard. From the beginning of this effort, we have sought to bring more programming to the public, not to stifle or censor or remove issues from debate.

Inevitably, critics from the outside have wanted more sparks, more action. Some have called for "show trials" or other censorious displays that would be emotionally satisfying (to some) but intellectually and politically devastating to the vast majority of public radio and television programs about which there is no controversy.

Critics on the inside were worried that we would compromise editorial freedom and independence, that the "chilling effect" of our actions would doom public broadcasting.

Neither side is completely satisfied with the results. But we think the public's interest has been protected. This is a work in progress. There is no science, no formula to what we do. And that's as it should be.

The American people are overwhelmingly more concerned about violence and quality on television than they are about bias. A poll we sponsored last year found that 77 percent of people do not believe public television is biased. And by a two to one margin, they see public television as more wholesome than commercial networks or cable.

Our goal in all of this is to promote a recognized sense of fairness in all areas. We must not avoid controversy. But when we take it on, it should be in a balanced way which respects the intelligence of our audience, and respects the genius of the First Amendment.

Public broadcasting is fundamentally a *public service*, created to ensure high quality and universal access for all Americans, regardless of their ability to pay. And it works. Today, public broadcasting is one of the precious few public services that can claim to have met the challenges laid out for it. Public television now reaches 99 percent of the population; public radio, 86 percent and growing.

CPB funding has led to the development of new services that help the hearing impaired and the vision impaired take part in the communications revolution. The CPB/WGBH National Center for Accessible Media in Boston is working on new technologies and new techniques to help all Americans, regardless of their physical condition.

Mr. Chairman, you and this committee were instrumental in making closed-captioning mandatory for virtually all new television sets in the United States. Descriptive Video Services (DVS) will have the same results for the blind and low-vision communities in the United States. DVS narrators describe critical visual elements of a television program so audiences can truly participate in the experience.

The Public Broadcasting Act of 1967 seems almost prescient today in its focus on diversity and service to minority communities. Those issues are now at the heart of the dialogue over the future of this nation. Public broadcasting is part of that dialogue in a positive and constructive way.

CPB's support for the Minority Consortia means that public broadcasting will continue to be the foremost source of programming that meets the needs of multicultural communities. Earlier this summer, we brokered a new partnership among the Consortia, PBS, the stations, and CPB that includes new money for production and a renewed commitment to minority programming.

Public broadcasting's service extends to the streets, too. We've launched a major new effort to meet head-on the problem—the crisis, really—of youth violence. A partnership of outreach professionals, urban stations, and major national producers is seeking solutions to this plague of our cities and suburbs alike.

CPB will provide more than \$2.5 million in support during the first year alone. And we plan to work closely with commercial broadcasting, cable, community groups, and the private sector to see solutions. We're interested in making a difference—to kids, to parents, to policymakers in Washington and beat cops in Milwaukee. And we think we can.

Technology has led to a revolution in the way we communicate with each other. It has led to changes in the way we teach and the way we learn. Public broadcasting is a vital part of this new environment.

There is no more serious, more critical mission for this industry than education. It is, in a sense, the original mission, for without "educational radio," without those "sunrise semesters" and "classrooms of the air," public broadcasting would likely not exist.

Our commitment to education is embodied in programs like "Ready to Learn," which will focus on preschool education and readiness. It's embodied in initiatives like the "Sesame Street Preschool Education Program" and the "National Teacher Training Institute." Both of these services take public broadcasting's traditional franchise of non-violent children's programming and extend it directly to schools and homes and day care facilities.

Our commitment to education is embodied in community networking. Public radio and public television stations should be the public's toll-free local "on ramps" to the information superhighway. This year, CPB granted more than a million dollars to a dozen partnerships, led by local stations, to establish community computer networks. What the bookmobile did for libraries and readers, community networks will do for telecommunications and consumers: they will make the information revolution part of every school, every home, every place where learning and teaching takes place.

In medieval libraries, books were so valuable they were chained to their shelves. That is, until the Gutenberg press came along. As Daniel Boorstin wrote in *The Discoverers*, "None of the consequences of printing was more far reaching than the power of the press to free books from these chains."

Mr. Chairman, our new services and new technologies and new programs are no less liberating than the printing press. The national information infrastructure already exists. It has been bought and paid for by an investment in one of the most successful public-private partnerships in modern American history. It's called public broadcasting.

And its dividends are trust, service, and education.

Mr. MARKEY. Thank you, Mr. Carlson, very much.

Our next witness will be Ervin Duggan, who is the President and CEO of the Public Broadcasting Service. Mr. Duggan has had a distinguished career in public service, including appearing before this subcommittee as one of the Commissioners of the Federal Communications Commission from 1988 to 1994, and he is especially deserving of congratulations today, since PBS was the winner of 16

Emmies, which is quite an achievement given the considerable financial advantage that the competitors of PBS have.

So we welcome you before the committee again, and whenever you feel comfortable, please begin.

**STATEMENT OF ERVIN S. DUGGAN, PRESIDENT AND CEO,
PUBLIC BROADCASTING SERVICE**

Mr. DUGGAN. Thank you, Mr. Chairman. I am delighted to be here, not least because, as you say, many of the people behind the dais are not just members of, first, my FCC oversight committee but now the public television oversight committee. You not only serve in those capacities but have become friends over the years. I have deep respect for all of the people behind that dais, and I am delighted to be here.

I will borrow a baseball metaphor with respect to what Mr. Fields and Mr. Oxley raised in terms of a challenge where the burden of proof lies, and I will say I want to step right up to the plate and face those issues that you raised because they are legitimate issues, as to whether we deserve the continuing support and at a high level.

So I am delighted to be here, and in the question and answer session I hope that the distinguished gentlemen will, in fact, give us an opportunity to step up to those challenges.

Mr. Chairman, I will ask that my prepared statement be entered in the record.

Mr. MARKEY. Without objection, so ordered.

Mr. DUGGAN. And I will continue with just a brief few points.

First of all, Mr. Chairman, you mentioned in your eloquent opening remarks the issue of diversity. I would like to announce today—and we will be distributing a press release to this effect—that Baseball will be made available nationwide not only in the English language but in Spanish.

It will be deliverable in Spanish through many different ways: through simulcasting on additional channels, through the special audio program, the supplementary program that is available, but it is our commitment to diversity that makes this possible. It is the most extensive translation effort in the history of public television to make this available. It is an omen of things to come.

So we are proud to announce today that Baseball will be available nationwide in Spanish to those stations and viewers that want and need it in that additional language. That underscores our commitment to diversity, and we are happy to be able to do this with your help, Mr. Chairman.

Mr. Chairman, you mentioned baseball's money compared to that of public television. Let me make another analogy and cite one fact to illustrate what a fantastic bargain public television is. PBS could operate for the next 10 years, for the next 10 years, until the year 2050, on what Fox broadcasting, one of our commercial networks, recently paid for one program alone, NFL Football. That, I think, says something, along with the record of more documentary and news Emmy nominations than any other service, 30 in this round and 16 Emmies won across the board in all programming categories.

For us to do it on a minute fraction of what commercial networks spend, on less than one-fifth of what one network spent on one program, suggests what a fantastic bargain you and the American people are getting in this service called public television.

Now, that \$1.6 billion that Fox paid for the NFL contract is not just 10 times our PBS annual budget. It is larger than the entire budget for all of public television, from public and private sources, for CPB, for PBS, for all local stations combined, for programming, for personnel, for salaries, for facilities, for everything. I hope you will keep that striking fact in mind, members of the subcommittee, as I make simply two brief points about public television this afternoon.

The first is this. Ken Burns mentioned it in his eloquent opening statement. Public broadcasting is a public-private partnership that works, and it seems to me should be a model for other applications of seed money from the Federal Government to call forth great resources from other quarters.

The average tax bill for each citizen, as Ken Burns mentioned, is just over \$1 per year. To every one of those Federal dollars, Mr. Chairman, we add, in turn, \$4 or \$5 from other sources, both public and private. What a marvelous example of leveraging scarce Federal resources to call forth four or five times as much from other sources.

You are serving in the capacity of a foundation, giving a matching grant, and we work very hard to match that money with four or five additional dollars for every one. We believe that this is like the old biblical parable of the talents where the good and faithful servant took one talent and turned it into 10, and we hope that you will continue to enable us to get that vital seed money, and we pledge that we will multiply it many times over.

Our second point, Mr. Chairman and members of the subcommittee, is that there is much more to public television than you see on the screen. Mr. Fields mentioned the educational services of public television, and we are very proud of those. Many of those educational services are never seen on the familiar screen.

Let me mention what this enormous cultural and educational enterprise accomplishes off the screen. First of all, as you well know because you bankrolled it, we have a fantastic new education satellite called Telstar 401. It will give us as many as 80 direct-to-earth channels with digital compression for the delivery of public television services.

We are the information superhighway. We are there now with digital interactivities. While everybody else is talking about it, we have it dedicated to education, culture and citizenship.

Other providers are interested in providing it for commercial reasons. We are there, we hope with your help, to stay there and to enlarge what we are doing.

Now, what do we have in mind? We have an education service, a computer on-line service, called PBS On-Line. It will be the first on-line computer service dedicated to education and to high-minded uses of interactive computer systems.

We have just announced in July a new service called Ready to Earn, where we are starting with 60 junior colleges nationwide and we will use television courses to deliver a full Associate of Arts jun-

ior college degree using nothing but televised courses for students who cannot afford to get to a campus or who cannot make the travel, the distance that they need to go to a campus, the busy working mother.

They can take off the air our courses in cooperation with junior colleges around the country. We will spread it nationwide. We believe that Ready to Earn is a fantastic use of the educational potential of our technology, and we are very proud of it. And we are going to expand it.

And I am sure you have heard of Ready to Learn, the preschool service that is on the screen. These are just a few of the things that underscore what Congressman Fields mentioned when he talked about the power of our educational services.

We are eager to deal with other issues in the questioning, but I don't want to take any more of your time. I simply want to say, Mr. Chairman and members of the subcommittee, we intend to move forward confidently on to the information superhighway, and we have the advantage of not being distracted by commercial temptations.

Our purpose is precisely what the purpose of government was when it created the land grant colleges, when it gives assistance to colleges, to schools, to libraries. It is to improve education, to disseminate culture and to inspire better citizenship. So we are here to do it, and we are grateful to be here today.

[The prepared statement of Ervin S. Duggan follows:]

PREPARED STATEMENT OF ERVIN S. DUGGAN, PRESIDENT AND CHIEF EXECUTIVE OFFICER, PUBLIC BROADCASTING SERVICE

Thank you, Chairman Markey, and members of this Subcommittee, for the opportunity to testify today on the most critical of all issues pertaining to non-commercial television: the re-authorization of the Corporation for Public Broadcasting. The point of my testimony is obvious, but it bears repeating: PBS simply could not continue to provide its programs to the nation and its educational services to teachers, students and families without continued strong support by the federal government for CPB.

When PBS was created 25 years ago, television viewers could choose among only a few commercial television stations; now we hear predictions of hundreds of commercial stations, broadcast and cable. Even though the number of channels is growing, there is still only one *non-commercial* choice: public television. Public television plays a unique role in our society: It is a service dedicated solely to the needs of viewers, not of advertisers or private investors. It is a service based in communities and available to all households regardless of income. It is a service whose chief and fundamental mission is to advance education, to support culture, and to foster active citizenship through an informed and enlightened public. These are the reasons why the American people and Congress created public television, why millions of viewers generously support it today, and why its mission remains vitally important.

After seven months as President of PBS, I continue to be amazed by the reach and breadth of public television: 97 million Americans served each week; educational programs reaching 30 million students and nearly 2 million teachers; more than 5 million voluntary contributors, and more than 325,000 adult enrollees in our college-credit telecourses. Our PBS National Program Service is well known. Few people realize, however, that PBS also supports an off-screen, less visible, but enormous educational and cultural enterprise.

Federal funding for public television plays a crucial role in our enterprise. CPB dollars, as you know, are more than matched by many other dollars. Every federal dollar generates four or five more from other sources, including businesses, foundations, educational organizations, state and local governments and viewers, who make up our largest group of contributors. Federal funding, though not the largest of our funding sources, is arguably the most important. For it provides the vital seed money from which new resources are generated and new services formed.

PBS and public television try to be responsible and effective stewards of the public and private funds committed to our use, and I believe we succeed. Indeed, we are frugal, because we have to be: because our funds are limited compared to commercial services. We seek to leverage our limited funds as far as we can—and to suggest how much we accomplish with our limited funds, let me point out that the entire budget for public television—public and private money—is less than Fox Broadcasting bid for NFL football alone! Fox, in other words, spends more on *one* television attraction than public television spends on *all* programs, all salaries and facilities, all educational outreach—everything.

Federal support for public broadcasting amounts to an estimated \$1 per person annually in tax money—the price of a ballpoint pen or an ice cream cone. What does America get for that \$1 per person? Let me just just a few returns on that investment:

First, public television provides high quality, irreplaceable programming: SESAME STREET, GHOSTWRITER, NOVA, THE AMERICAN EXPERIENCE, GREAT PERFORMANCES, THE MACNEIL/LEHRER NEWSHOUR, THE CIVIL WAR. As you've heard from Ken Burns himself today, our schedule this fall will include the brilliant new series BASEBALL. It will also feature documentaries on China and the great abolitionist Frederick Douglass and a new science series, FUTURE QUEST, to name just a few.

Second, the nation gets indispensable support for American education. As part of our 40-year tradition in support of education, public television programs and complementary materials are available in three quarters of our nation's schools—to 30 million students and 2 million teachers. Many programs, from THE CIVIL WAR to the new children's series THE MAGIC SCHOOL BUS, come accompanied by teacher's guides and other classroom materials. PBS is the number one source of video programming for the classroom in the grades from kindergarten through twelfth grade.

Third, public television is a key innovator in the educational use of technology. Public television is already moving briskly down the national telecommunications highway. While others dream of universal access, virtually every American home can receive public television programming. We are using technology, moreover, for the good of the nation, especially for poorer citizens and people in remote areas. Public television was the innovator of closed captioning. We were the innovator of the descriptive video service for the blind. We pioneered stereo broadcasting. We were the first network to deliver broadcast services by satellite. More recently, PBS has become a pioneer in digital technology; we intend to be on the cutting edge of high definition technology. And with your help, we are determined to be at the forefront of educational multimedia and the educational use of on-line computer services.

With that general background, let me offer now some specific examples of how PBS squeezes the most out of its federal dollars.

As I mentioned earlier, a great many PBS programs already reach far beyond the TV screen. I can illustrate how we try to amplify and extend the life and usefulness of PBS programs—and Congress's wise investment in those programs—by describing the life of one PBS program: EYES ON THE PRIZE, the acclaimed series about the civil rights movement. The accompanying chart shows the many ways we extend a PBS program into classrooms and other educational settings.

EYES ON THE PRIZE, as you may know, began as a PBS primetime series, funded in part by the Corporation for Public Broadcasting and broadcast nationwide by public television stations. Later, as the chart describes, this program became a videotape distributed under the PBS VIDEO and Home Video labels, and used in both classrooms and homes. Combined with study guides and other educational materials for teachers and students, EYES ON THE PRIZE has also become part of a college credit telecourse offered in partnership with colleges around the country, distributed via the PBS satellite as part of our PBS Adult Learning Service. The colleges we serve also use the program as a teaching resource in classrooms.

EYES ON THE PRIZE has also been used in countless community forums, libraries, race relations initiatives and other settings that have made it a tool for learning, dialogue and understanding. It has made a difference, and we are proud of that.

Recently EYES ON THE PRIZE was also released as a digital video disc with a special, highly innovative feature designed for classroom use: a bar-code index of short program segments, enabling teachers to gain instant access to episodes or short program details to complement their lesson plans for a particular class.

We hope and intend that PBS will derive revenue from EYES ON THE PRIZE so that the investment of Congress and other funders can be recouped. But revenues are not our fundamental purpose; our paramount goal is to ensure that the American people derive the maximum educational benefit from every program. We also

want to ensure that our programs are available in versions most useful to teachers, students and viewers.

We are sometimes criticized for letting others "profit" from PBS programs. It is customary for producers of programs to profit from their creations, but PBS is not a producer. Instead, we are a program distributor; our traditional role has been to purchase broadcast rights from producers on behalf of our PBS member stations. By seeking to pay the lowest price for the best programming, we unquestionably give something up. Because we do not finance the full production cost of programs, we do not share in all the profits a program may generate. It is customary for PBS to receive an income share in proportion to its investment for sales of the programs *themselves*—for example, sales to home video and foreign broadcasters. But we generally do not share in the income from more distantly-related products such as books and toys. Our business is educational television, not toys—and we believe our viewers want it that way.

As funding grows more scarce, however, and as the revenue potential for some of our programs increases, we are changing our strategy. We have determined that we must put a higher value on the use of our "broadcast window." Our position from now on will be that in and of itself, exposure on PBS gives value and worth to any program. Accordingly, PBS is now negotiating to obtain greater rights and a larger revenue share in all of the programs it airs and even partially funds. We have already negotiated a more favorable contract with the producers of "Barney," for example: one guaranteeing that our stations will at least recoup their investment and also receive opportunities to share in future product revenues. We will extend that policy to other productions in the future, since stations and funders expect us to be good stewards of the dollars they entrust to us.

I hope EYES ON THE PRIZE illustrates my point that PBS strives to provide the maximum public benefit from the programs it distributes. Our children's programming also underscores the point. In July, building upon our already strong reputation for superior children's programming, PBS launched "PTV, the Ready to Learn Service on PBS" in ten cities. This new endeavor is dedicated to our national educational goal of preparing the nation's youngest citizens to enter school ready to learn. The foundation of PBS's Ready to Learn Service will be broadcast blocks of familiar programs, such as MISTER ROGER'S NEIGHBORHOOD, SESAME STREET, BARNEY & FRIENDS, READING RAINBOW, SHINING TIME STATION, and LAMB CHOP'S PLAY-ALONG, as well as new series. These programs will be combined with greatly expanded community outreach activities and increased support services for children, families and child-care providers as well as newly-produced educational programming that will be broadcast between programs to further assist children, parents, and child-care providers.

Outreach is a growing component of PBS services. The Ready to Learn Service builds upon existing partnerships between local stations, their communities and the producers of PBS programs. For example, the SESAME STREET PEP (Preschool Educational Program) project teaches child-care providers how to involve youngsters in activities that reinforce what they have learned while watching SESAME STREET. The MISTER ROGER'S NEIGHBORHOOD Child Care Partnership trains child-care providers to use the MISTER ROGERS series in conjunction with its *Plan & Play* book, which is filled with ways to help preschoolers talk about the themes explored in each program. BARNEY & FRIENDS' "Watch, Play & Learn" booklets suggest educational activities that parents and caregivers can enjoy with children to help them learn such things as numbers, letters, colors, and the seasons.

From your perspective as a funder of public television, perhaps the most impressive thing about the Ready to Learn service is how much it will accomplish with so little new funding. It is programming alchemy. Most of the programming itself has already been or would otherwise be funded. Limited federal "seed money" was authorized by the Ready to Learn Act, and we hope will be funded in CPB's FY 1995 appropriations. PBS is trying to use these monies to attract more substantial corporate and foundation funding, which would permit a truly national outreach service.

The premise of our new Ready to Learn Service is that television can and should be a tool for learning, not a barrier or a substitute for learning. Our research confirms that public television has a profoundly positive effect on the lives of our youngest viewers.

Sometimes forgotten is PBS's technical ability to reach our children in the first place. As I said earlier, PBS and public television have been long-time leaders in creating new ways to benefit the public through technology. With the recent launch of AT&T's Telstar 401 satellite and the advent of digital compression technology, PBS will be capable of delivering up to 80 channels of interactive educational services to local stations for further delivery to homes, schools, and other community

and educational institutions. The Ready to Learn service is just one way in which PBS plans to use this new capacity.

Our national public telecommunications infrastructure, however, is capable of far more than just distributing traditional broadcast services. The new satellite is part of a sophisticated data network—called VSAT, for “very small aperture terminal”—that will be capable of linking schools, libraries, universities and community institutions through local public television stations. By combining digital compression and the VSAI's satellite link, PBS is building a nationwide, on-line computer network. This network can extend the educational value of PBS programs by providing, for example, access to electronic bulletin boards and extensive data bases. Few people realize that the nation's public television stations will be equipped to serve as “hubs” for all kinds of national, regional and local digital, interactive services. The fact that PBS may soon be the world's first all-digital network highlights yet another way that PBS is continually using its resources in new and creative ways.

We are a national information infrastructure. We already exist. We reach virtually every home. We belong to everybody. And we are dedicated to great national purposes that really matter: education, culture, and citizenship.

Another exciting use of our new infrastructure is PBS's new workforce readiness initiative—READY TO EARNsm, a service for adult citizens that will complement our Ready To Learn service for children.

READY TO EARN is aimed at enhancing Americans' job opportunities and strengthening American competitiveness; it will apply to the whole range of PBS adult education services. GOING THE DISTANCEsm, the first READY TO EARN service, will allow students, for the first time, to earn an Associate of Arts degree from their local college through “distance learning” telecourses. This degree program requires minimal time on campus. It provides maximum flexibility for busy, working adults. GOING THE DISTANCE is supported in part by the Annenberg/CPB Higher Education Project, which funded many of the telecourses. The Project is committed to expanding access to higher education through telecommunications.

GOING THE DISTANCE, and future services launched under the umbrella of READY TO EARN, support the National Education Goal that “every adult American be literate and possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship” by the year 2000.

Future READY TO EARN services may include, additional higher education opportunities; video models and on-line databases of new industry-based skills standards; career and labor market information for working adults as well as school-age children; and multi-media demonstrations of occupations.

PBS MATHLINE is one final innovative use of the new public telecommunications highway for educational purposes. PBS MATHLINE is an innovative, multi-media service designed to help the nation's middle-school students achieve greater success in mathematics. Developed in cooperation with the National Council of Teachers of Mathematics, the organization that developed new professional teaching and curriculum standards, MATHLINE responds to National Education Goal 4 of the Goals 2000 initiative: to make the United States first in the world in math and science by the year 2000. PBS MATHLINE was recently honored at the White House as one of the eight most innovative services designed to advance Goals 2000: the Educate America Act.

Educators and policymakers have identified teacher training as the greatest immediate need for math education reform, and MATHLINE has made teachers' professional development a priority. The first phase of the project, to begin during the fall of this year, has three components: a series of 25 videos to help teachers learn to teach math in newer, more innovative ways; two national video conferences for teacher-participants; and an “electronic learning community” where teachers can go on-line with fellow teacher-participants and a master teacher.

In MATHLINE's wireless technology demonstration project, math teachers in 25 schools in 10 communities will demonstrate the value of connecting the nation's teachers and students to on-line information resources. Teachers participating in the demonstration will be given computers equipped with cellular modems to enable them to overcome technical barriers in their schools. In the case of the wireless technology project, generous private support has been offered by the cellular telephone industry to pay for the cellular capacity.

What is so impressive to me about MATHLINE is that PBS has gone as far as it has. Starting with a federally funded asset (the satellite interconnection system) and with generous help of private foundations, PBS has conceived an important new service and is now developing innovative ways to get it that “last mile” to the classroom.

READY TO LEARN, MATHLINE and READY TO EARN—new PBS services that address three of seven of the National Education Goals of the Educate America Act. Public television is a public-private partnership that works.

Finally, Mr. Chairman, let me turn to a perennial subject: controversy in PBS programming, particularly the perception of PBS's alleged political bias. You have no doubt heard critics accuse public television of promoting a liberal agenda—while yet other critics claim we are far too conservative or too blandly “mainstream.”

Each year, a few PBS programs do deal with controversial topics generally in news and public affairs, but occasionally in dramatic programs as well. Inevitably, these programs result in a certain amount of organized criticism and controversy. Perhaps inevitably, the message and the messenger become confused. Extremists on one side or the other sometimes urge that all federal funding for public broadcasting should be cut off as a way of punishing public television for programs they don't like. But surely this is a bit overheated—like proposing to cut off all funds to a public library because one doesn't like a particular book. Fortunately, the great majority of viewers who may object to an occasional program still support public television as an institution, just as library visitors who don't like some books still understand the value of the library.

What about charges of liberal or conservative bias? For many years, PBS and its member stations have expressed a commitment to balanced coverage of controversial issues across their entire schedules of programs. The goal here is not that a documentary that leans in one direction on a controversial issue will always be rebutted by another documentary of equal length. Our experience is that such a documentary may be balanced by coverage of other points of view on the MACNEIL/LEHRER NEWSHOUR, or on WASHINGTON WEEK IN REVIEW, or some other, contrary documentary.

Research tells us that the majority of PBS viewers are not troubled by any alleged bias. You have heard or will hear, for example, about the polling commissioned by CPB on that issue, and there is other supporting data as well. A Roper poll found recently that the MACNEIL/LEHRER NEWSHOUR is considered by viewers to be the most credible among the five leading evening news programs. Viewership of the NEWSHOUR, moreover, has grown by more than one-third since 1984 while commercial network newscasts have lost viewers or posted small increases. We are trusted by our audience—even those who may disagree with occasional programming decisions.

To describe our long-standing commitment to balance “across the schedule” is one thing. Living up to it is another, and I will not claim perfection. I will repeat, however, that I am personally committed, as the new chief executive officer of PBS, to a high standard of performance when it comes to fairness and balance in our coverage of issues. I do not believe that public television should be either “liberal” or “conservative.” I believe it should be *public*, in the fullest and most honorable sense—a public square that is open to widely varying viewpoints, but which has no editorial or ideological ax of its own to grind. And so I am determined to remove this issue of bias from public debate—by demonstrating, over time, the complete dedication of PBS to fairness, balance, and hospitality to differing points of view.

Surely that is as it should be. Surely our viewers are capable of handling different or difficult ideas and drawing their own conclusions. This country has long believed that the best way to an informed citizenry is to provide people with access to a wide range of views. If there is a threat to our democracy, it is not exposure to ideas, but isolation from them. I believe that public television needs more voices from more places on the political and ideological spectrum, and I hope that during my tenure you will see the range of voices and views expand. To shift the metaphor, I want PBS to be like the op-ed page of a national newspaper, hospitable to a rich variety of perspectives—right, left, and in-between.

To ensure that we live up to this commitment, one of my first ventures as President of PBS has been to launch the “Democracy Project,” a comprehensive effort to enrich PBS news and public affairs programming. The Democracy Project will focus on the 1996 election campaign, but it will also affect our programming for a long time to come. A blue-ribbon advisory panel of distinguished Americans from outside and inside public television is helping us plan the initiative. That panel is co-chaired by Harry McPherson, an attorney and author who served in President Johnson's White House and by Peggy Noonan, author and special assistant in the Reagan White House. The Democracy Project will proceed from the premise that public television will be most interesting, and most fair, when many voices are heard and none dominate.

Both the mission and the audience for public television make us particularly well suited for reaching the grassroots. The demographics of the PBS audience look very much like America. About a third of our viewers are blue-collar workers; just over

a quarter are white-collar; more than a third do not have college degrees; many are minorities. Some of those blue collar workers love opera; some Ph.D.'s love country music. They are diverse and unpredictable in their tastes—just like America. What they have in common is that they trust and respect public television, they care about quality, and they look to us to provide it. We don't always succeed. Sometimes we make mistakes. But on balance, I believe we have been good and responsible stewards of the public trust and of the funds you provide. We'll try to do even better in the future.

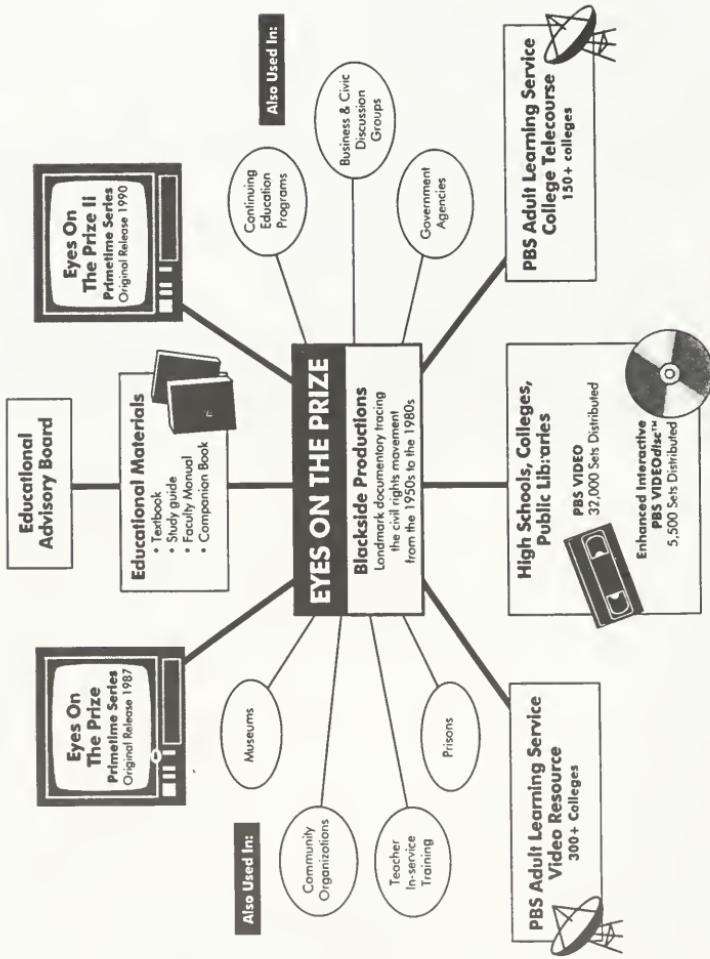
One of the wisest people I've consulted on the subject of public television is, Elizabeth Campbell, the founder of WETA here in Washington D.C. Mrs. Campbell is the matriarch of public television: At 93, she still goes to her office every day. When I first met her, I was still at the FCC; she said to me over lunch in my office, "Commissioner, there are only three truly public institutions in this country: the public library, the public school, and public broadcasting. Of those three, which has the power to reach the most people in just one hour?"

Which institution, indeed?

As PBS celebrates its 25th anniversary, I want to pledge to you that we at PBS will bind ourselves anew to the original mission the Congress put before us: to help improve education, disseminate the best of culture, and help our fellow Americans to become better, more informed citizens. Education, culture and citizenship: that triple mission has never been more important—and so, Mr. Chairman, and members of Congress your support also is more important than ever.

Thank you.

 Quality Television and Much More:
PBS THE LIFE OF A PBS PROGRAM



Mr. MARKEY. Thank you, Mr. Duggan, very much.

Our next witness, David Brugger, is the President of the Association of Public Television Stations, and he has worked very hard to develop stronger ties between local stations and their communities, and he has also been a real champion of new technologies being introduced into the public television arena.

We welcome you back again, David. Whenever you feel comfortable, please begin.

**STATEMENT OF DAVID J. BRUGGER, PRESIDENT, THE
ASSOCIATION OF AMERICA'S PUBLIC TELEVISION STATIONS**

Mr. BRUGGER. Thank you, Mr. Chairman, members of the committee.

My written testimony, submitted with your permission for the record, is clear about the services that these stations provide for their communities, and I thank the subcommittee for providing me some opportunity to expand on those activities.

Since the last authorization for CPB, I have been witness to congressional discussions on excessive violence in society and in the media, discussions on the dearth of educational TV programs for children, hearings on the need for the employment of instructional technology in our schools and hearings on the promises of what new technology can do for the general welfare sometime in the future. Well, public television stations are addressing these issues now.

Since CPB's inception, you have helped to ensure educational and informational programming is provided with equity and access to all Americans regardless of their income or their status. The challenge for me today is to help friends and critics alike understand the dimensions and characteristics of this enterprise we call public television, because it is so much more than just television.

Our broadcast programs are but one element of those local community institutions and what they do, and it would be a mistake to evaluate the entire institution based on concerns about individual issues if they are out of context with all of the services that the stations provide.

Now, the average station airs 9,680 programs a year. Stations produce and air over 63,000 hours of local programs to address the needs of their community. Many times these programs go unrecognized in these discussions about public broadcasting.

In addition, a station, in conjunction with community groups, not only provides programming but facilitates community discussions, distributes printed materials and otherwise assists with community groups ways to combat illiteracy, drug abuse, to improve family health, and next year, as you have heard, to embark on a major effort to help reduce the youth violence that plagues so many of our communities in this country.

Now, many States have stations providing training for day care providers as well as preschool programming and activities to help children get ready for school. Stations are delivering separate schedules of instructional programs for schools with curriculum guides and teacher training. Stations have college credit courses for adult learners who must work at full-time jobs while studying for their degree. Many stations are providing regular teleconferences

for the business community, teacher groups and a lot of other public service organizations in the community.

Through stations, the number trained to use technologies for math and science education is now reaching 75,000 teachers in this country. An increasing number of stations are providing full literacy and GED high school equivalency courses for prisons or separate instructional facilities. The more advanced stations have the capability of connecting larger medical institutions with rural clinics for medical consultations.

It is these infrequently recognized services to specialized audiences that are a function of public television stations now as they become major telecommunications centers in their communities. They are cost-effective services and are not normally thought of as public television because the general public does not associate them with us.

I have only been able to touch on the breadth of what public television is providing for its communities. As you examine the level of investment the Federal Government can provide, I hope that you will remember that this return on your investment in public television is not measured only in financial terms but in the quality of the services to the public, and those services are being delivered today, and they are valued by your communities.

I am pleased to answer any questions. Thank you.

[The prepared statement of David J. Brugger follows:]

Statement of**David J. Brugger****President****Association of America's Public Television Stations****on behalf of**
America's Public Television Stations**PUBLIC TELEVISION: INVESTING IN
UNIVERSAL ACCESS TO LIFELONG LEARNING.**

- ◆ Educating and informing the public in sciences, geography, literature, the arts, math, public affairs and culture
- ◆ Preparing children to learn
- ◆ Contributing to math and science competency
- ◆ Contributing to adult literacy
- ◆ Providing job training, especially teacher training

PUBLIC TELEVISION'S REQUEST

America's Public Television Stations are requesting a continuation of authorizations of \$425 million for the Corporation for Public Broadcasting for FY 1997-99, which is necessary to maintain current services, to sustain an important beginning in addressing the challenge of preparing children to enter school ready-to-learn, and to begin to make contributions in the other identified areas of pressing national concern. The funding ceiling would allow growth to meet future educational objectives through local public television and radio stations, and permit radio to pursue additional services for minority audiences, rural audiences and audiences in currently unserved areas.

UNIQUE OPPORTUNITIES FROM USING PUBLIC TELEVISION

Mr. Chairman and members of the subcommittee, thank you for the opportunity to testify on the legislation that will authorize the Corporation for Public Broadcasting for FY 1997-1999.

In my testimony I would like to highlight for the members of the subcommittee some of the innovative and fiscally responsible ways the public television infrastructure is addressing local and national concerns.

My goal is to take you a few steps beyond your positive first impressions of public television and introduce you to the stations, the employees, the volunteers and the members that initiate, on the local level, programs that are relevant and of concern to their communities.

Public television represents the first stage of a national information infrastructure—in place and operating today at the nationwide level in communities across the country, committed to our communities' education goals.

Public television is more than the wide array of television programs seen on your local PBS station. It is an enterprise consisting of 203 community institutions (licensees) operating local telecommunications centers, many organized into state networks. These centers, financed largely by their local communities, possess the expertise to use the most appropriate technology to serve their respective community's educational and informational needs: video and audio, data, graphics and text; delivered by broadcast, cable, microwave, telephone lines, computer disk, telecomputing, interactive videodisk, print or in person; and complemented with support materials to aid their effective use with teachers, parents and students in the school, home or other community facility. They have achieved this through applying talent, know-how and the ability to adapt technology up to the limits of their available resources.

Public television's reach and access are unrivaled. Our stations can reach out to all Americans, offering equal access to lifelong learning—the "haves" and the "have-nots," urban populations and rural citizens, the "underserved," the "unserved" and cultural minorities. Ninety-nine percent of U.S. television households receive free, educational programming; 162 million people watch each month; 30 million K-12 students in three out of four schools have access to instructional programming; and two out of three colleges enroll a total of 300,000 college students per semester in telecourses for credit through their local stations.

This enterprise's production resources include stations from every region of the country, educational institutions, independent producers and minority producing consortia, each of which offers a unique contribution to express diverse points of view.

How are public television services educational?

- ◆ **Educational programming is more than instructional video for the classroom.** The strength of public television is its ability to reach those who need and want to learn wherever they may be, whatever their age, and whatever their level of interest in learning. Educational programming services inform their

audiences, improve their understanding of issues and their context, provide specific information and skills, or stimulate further learning. They may consist of primetime programs watched by an entire family in the home, interactive programs used in a business or community center setting, or instructional programs to be used in the classroom with special materials to assist teacher, parent and student. It may have formal instructional structure to it or it may achieve an informal learning experience. For education to be available to all, it must be delivered in many ways. Educational programming services include passive and active video programming; the supporting materials which attract audiences to use the programs; and those print or computer materials which help teachers, parents and learners to use the programming more effectively. They also include community service support—like town meetings or support groups—and consulting on the use of video and audio for education.

Examples: The progress of school reform in **Chicago** and discussion of critical issues confronting the city's public schools was the focus of a daylong special on **WTTW**. National and local education experts joined parents, teachers, principals and members of local school councils on each of three panels addressing issues facing the public school system. A studio audience, including Mayor Richard Daley and Governor Jim Edgar, also took part in the discussion. More than one-half million viewers watched this unique television forum. A local all-news radio station simulcast the entire event, which was rebroadcast for an Hispanic audience on both radio and television.

In conjunction with its Kids Matter campaign for quality public schools, **Thirteen/WNET, New York** broadcast several special programs, including a town meeting on education. Another program, entitled "A Higher Standard of Learning," featured a panel discussion on dynamic new teaching methods that spark student interest and encourage individual growth. The discussion was augmented by video segments that show how new teaching methods are moving away from tiresome "drill and practice" exercises to transform the classroom experience in some New York schools.

"Take Your Best Shot Stay in School," a half-hour program produced by **WVIZ, Cleveland** and the Cleveland Cavaliers, intersperses basketball action with messages about school. The coach and players share anecdotes about how discipline, practice, effort and teamwork are keys to success on the basketball court and in the classroom.

KCTS, Seattle, in conjunction with the Citizens Education Center, sponsors annual Golden Apple Awards to recognize innovative and successful educators and programs in Washington State. In **New York**, **Thirteen/WNET** also offers Golden Apple Awards to recognize tri-state area teachers who are pioneering the use of television, computers and technology in the classroom. The 47 award-winning teachers demonstrate that video in the classroom—carefully chosen and presented in an innovative way—can spark learning and motivate students. And, in **New Orleans**, **WYES** partnered with a local ABC affiliate to produce the "First Annual Making the Grade Teacher Awards."

Oregon's KSYS, a smaller station, worked with cable company TCI to connect with the Jackson County Educational Service District, producer of *Homework Hotline*. The series, which aids students with their homework problems, was then able to air throughout southern Oregon and Northern California, vastly increasing the audience.

WBRA, Roanoke (Virginia) and the Roanoke City Public Schools have partnered to provide general homework assistance to students in grades K-8 with *Homework Hotline*.

KUHT, Houston sponsored a *Where in the World is Carmen Sandiego?* geography contest. The contest featured local children competing for prizes such as books, shirts, posters and educational computer games. The grand prize winner's school received an educational software package.

KUHT, Houston printed and distributed a "How to Study" guide. The guide was a partnership effort among KUHT, Exxon, Lyondell Petrochemical and the Houston Business Council, a minority chamber of commerce. 100,000 copies were printed and distributed to 8th, 9th and 10th graders in 33 school districts. 25,000 guides were printed in Spanish.

Last year, for the first time, **WTVI, Charlotte** (North Carolina), in conjunction with the Charlotte-Mecklenburg school system and the area business community, produced a two-hour live broadcast designed to bolster volunteerism for essential projects in the community and local schools. This project encouraged more widespread participation in the education of local children and garnered valuable donations of time, rather than money.

Fostering partnerships and community involvement.

◆ **Public television's local public-private partnerships with community and business groups** use public television as a centerpiece for community action on problems such as drug abuse, illiteracy, and child abuse. Public television programming and community activities increase citizen awareness and action in addressing community concerns. This coming year stations are tackling youth violence.

Examples: **Louisiana Public Broadcasting** has partnered with the Greater New Orleans Compact for Learning and Economic Development to address major community educational problems. This partnership—six school systems working with business, education and government representatives to share information and resources—is unique and provides a valuable service. The Compact presently is involved with such projects as a regional telecomputing network, the governor's program for educational technology, and international telecommunications, among others.

Oregon Public Broadcasting and a network of over 70 organizations mounted a campaign called "On Behalf of Children, Immunize Now." The major outreach project sought to immunize thousands of Oregon infants and toddlers on a single day this past May. For one month prior to May 14, 1994—Immunize Now! Day—OPB radio and television saturated its air with documentaries, information and announcements on the immunization effort. A print campaign in newspapers across Oregon also was launched.

Oregon Public Broadcasting was awarded a \$25,000 Mutual of New York grant. The gift went to support a nationwide educational program for terminally ill patients, their caregivers, families and medical professionals. The grant funds the distribution of OPB's Emmy award-winning documentary about terminal illness and an accompanying discussion guide to institutions, professionals, patients and families dealing with this crisis.

A partnership between **Fresno** public television station **KVPT** and commercial station **KFTV** offers *GED on TV*, the high school

equivalency exam preparation series, in Spanish to an estimated 40 percent Spanish-language-only population in the San Joaquin Valley. It is one of the few times a commercial television station has been granted the rights to air a public television series simultaneously with the public station. Both stations air the Spanish version; KVPT also airs an English version.

"Straight Facts on Health Reform" was a live two-hour town meeting sponsored by the Oklahoma County League of Women Voters and broadcast on **Oklahoma Educational Television**. The program featured members of Oklahoma's congressional delegation explaining their positions on health care reform, after which viewers called in with questions and comments.

As part of a national effort sponsored by the League of Women Voters and the Henry J. Kaiser Family Foundation, the Houston League spearheaded **KUHT, Houston**'s "The Voters' Voice: A Forum on Health Care Reform" to educate Houstonians about health care reform. The forum featured medical experts, a panel representing local organizations, and members of the Harris County congressional delegation.

To help fight local violence and crime, **WTVI, Charlotte** (North Carolina) formed a Community Task Force made up of various children's groups, people from the judicial system, educators, community leaders and politicians. The WTVI Task Force focused on children at risk, prevention and the judicial system. The local CBS affiliate, WBTV, also got involved. WTVI produced "The Crime Report," an hour-long look at the results of the Mayor's Crime Committee.

◆ **Public television involves and serves the diverse communities of our**

nation. Public television is inclusive—it seeks out diverse points of view through independent producers and its related multicultural minority consortia as well as through its station-based activities. The missions of local stations are to serve their communities and expand the reach of educational programming particularly to otherwise underserved audiences or those with special needs. Public television programming provides context for social and cultural issues, so that all Americans can understand different perspectives better. Television can be a constructive force in addressing the pressing needs of our nation, many of which demand a better understanding of the differences between ethnic and cultural communities, as well as geographic differences. Public television's educational programming can serve the needs of the growing minority work force and minority youth.

Examples: Recording artist MC Lyte joined five **New York** and **New Jersey** teenagers to explore ethnic, racial and cultural bias in "Ethical Choices: Dealing with Diversity," a video produced by **Thirteen/WNET, New York**. The video was distributed to over 1,500 New York and New Jersey schools, reaching more than 1.5 million students. It also aired as part of Thirteen/WNET's Instructional Television broadcast schedule, taped by teachers throughout the tri-state area for use in the classroom.

WYCC, Chicago offers programming generally unavailable elsewhere in the Chicago area to serve the needs of particular segments of the population. These include special series to serve hearing-impaired and elderly viewers as well as foreign language instruction in six languages. WYCC also is one of the handful of PBS stations whose

programming is entirely instructional. All of the station's broadcasts consist of telecourses for college and / or adult continuing basic education credit, preparation for the GED high school equivalency exam, English as a Second Language, literacy training, remedial math or instruction for children. WYCC's licensee, the City Colleges of Chicago, was the first American college system to offer televised courses for college credit. Annually, about 10,000 students enroll in WYCC's college-level and adult education courses; it is possible to earn a complete two-year degree through WYCC telecourses.

WGBH, Boston recently offered a racism workshop to local high schools. Sixteen Massachusetts high schools represented by teams that include the principal, a parent, two teachers and three students came together to outline plans to combat racism in the schools. WGBH sponsored the workshop as an outreach component to its national television special "The Issue Is Race."

The population that **KRWG, Las Cruces** serves in southern New Mexico is approximately 52 percent Hispanic. Because the area is such a unique blend of Hispanic and Anglo culture, the station offers a bilingual service. For example, the station produces a nightly local newscast, the last seven minutes of which recaps, in Spanish, the first twenty minutes; this is the only local Spanish language television newscast in the viewing area. KRWG also broadcasts English and Spanish versions of the *GED on TV* series to prepare adults for the high school equivalency exam, and airs Spanish versions of other public television programs when provided.

The Corporation for Public Broadcasting awarded a grant to **WGBH, Boston** for the creation of a National Center for Accessible Media (NCAM). Some of NCAM's goals are the establishment of Closed Caption University, a series of seminars to train public television stations to caption their own local and instructional programming; an expansion of the special education technology projects currently in development at WGBH; community outreach campaigns to educate the public about meeting the needs of underserved audiences; and a primer for stations on how to meet the requirements of the Americans with Disabilities Act and the TV Decoder Circuitry Act, which requires built-in closed caption decoders in most new TV receivers.

WTVS, Detroit recently received a Detroit Principles award, designed to recognize individuals and organizations working to improve race relations in the metropolitan community.

Oregon Public Broadcasting offers the Jon R. Tuttle Minority Internship. The internship enables an outstanding minority student to spend the summer studying the field of telecommunications and broadcast journalism.

Oregon Public Broadcasting has directed much of its programming toward its Native American population. "Horses of Their Own Making" featured Oregon Native Americans reciting their poetry, performing traditional dance and song, and recalling how white settlement interrupted their culture. OPB also presented "Your Land, My Land," a documentary focused on the failed government policy of "termination" and its effect on the Klamath Indian tribe in Southern Oregon. Hailed as a policy that would set Native Americans free from the paternalistic control of the U.S. Government and the Bureau of Indian Affairs, termination ended tribal status and cast the Indians into mainstream society without their consent and without adequate preparation.

Opening with a half-hour documentary essay and concluding with a live, 60-minute town-hall discussion involving a wide range of civic and community figures, **KERA, Dallas**'s "Black, White and Blue" examined racial divisions in Dallas.

OUTCOMES FROM FEDERAL FUNDING**Investing in public television's current service: universal access to lifelong learning through local community institutions—their local public television station.**

Public television currently provides a programming service committed to educating and informing the public in sciences, geography, literature, the arts, math, public affairs and culture. This service is used by 81 percent of all American households—a service which the American public values, in survey after survey, stating that it is more "important," "informative," "interesting" and "educational" than other media choices.

Public television stations match every federal dollar with five to six dollars from other sources, yet federal dollars remain critical in challenging other segments of the community to support this public service. The two year advance appropriation provides the time local stations need to generate these non-federal dollars. Federal funding also provides unrestricted seed money which can allow local institutions to gain access to the best that the nation, rather than just the community, has to offer. The unrestricted nature of federal funding is particularly important among the many public television stations licensed to educational institutions, where the institution can provide facilities and staff, but may not have the discretionary resources necessary for programming.

Federal funding also assures programs reach their full educational potential—through "multiversioning" (finding new ways to package existing materials so they are most useful to different age groups) and through adapting new technologies to achieve educational purposes. Appropriate levels of funding will offer the opportunity for stations serving all communities—from inner city to rural areas—to become actively involved in making their communities aware of programming, in working with them to use the programming in educational ways and to assist teachers in extending their use effectively in the classroom.

Contributing further to community goals for education and competitiveness.

The most critical need is to sustain the national-local partnership which allows local communities to use telecommunications to address their own educational, cultural and information needs. In addition, public television already addresses pressing national educational challenges which have not been beyond its financial resources, in recent

years. Public television has demonstrated that it can perform on targeted activities in support of the national educational agenda articulated by Congress, the Administration and the nation's governors. None of these opportunities can be pursued, however, without the essential basic funding for current services.

◆ **Preparing children to learn.** Public television can develop programming for preschoolers and training daycare providers through Head Start programs and "Ready to Learn" initiatives, particularly since there has been a 33 percent increase in the past year in preschool viewing of public television programming. The work initiated by CPB, PBS, South Carolina ETV, *Sesame Street* and *Mister Rogers' Neighborhood* would be expanded nationwide.

Examples: **WYES, New Orleans** administers the Family Literacy Alliance at three housing project sites in the New Orleans area. This project, currently being used in 13 other cities, uses literature-based public television programs and creative follow-up activities both to motivate children and empower parents to play a supportive role in the learning process.

Memphis 2000, a community task force addressing educational reform, targets pre-kindergarten educational opportunities for all children as one of its major goals. In conjunction with this goal, **WKNO, Memphis** plans an innovative new Ready to Learn Service for preschool children, their parents and other child care providers.

The Educational Resource Center (ERC) at **KERA/KDTN, Dallas** held a special workshop to help North Texas Family agencies use the same innovative teaching techniques that are the cornerstone of KERA's nationally implemented *Sesame Street* Preschool Education Program (PEP). The *Sesame Street* PEP workshop is designed for counselors, educational specialists and representatives of agencies that work directly with families. Each attendee receives a trainer's kit that contains KERA's Family Activity Book, master activity sheets, sample training outlines and a videocassette training tape.

KERA, Dallas' special, "Parents, Kids & Books: The Joys of Reading Together" encourages parents to read aloud to young children as a proven means of instilling curiosity, self-esteem and a lifelong love of books and reading.

WTVI, Charlotte (North Carolina) will be among the public television stations that will initiate PBS's Ready-to-Learn service beginning in January 1995. The Ready-to-Learn service is nine hours of daily children's programming that will encourage parents and children to use what they learn on television in activities beyond TV.

◆ **Contributing to math and science competency.** Additional funds will allow public television to develop new instructional television programming for elementary and secondary schools to use in meeting national educational goals, both for use in the schools and at home, as *Where in the World is Carmen Sandiego?*—did for geography. PBS has also developed *Mathline*—a full schedule of programming and support materials for teaching and learning mathematics.

Examples: **Thirteen/WNET, New York** and Dow Corning teamed up to give students a much-needed edge by integrating public television and science education in the schools with the publication of a free Teacher's Resource Guide for the station's series *The Stuff of Dreams*. This series incorporates computer animation and colorful graphics to communicate the practical applications of materials technology on everyday life, and features interviews ranging from Vice President Al Gore to leading scientists and sports figures. The resource guide will enable secondary school teachers in every high school across the country to make *The Stuff of Dreams* an integral component of their classroom curriculum.

Teachers from more than 250 **New York, New Jersey** and **Connecticut** schools converged in New York City last July to participate in workshops of the fourth annual Thirteen/Texaco National Teacher Training Institute for Math, Science and Technology. Since **Thirteen/WNET** launched the Teacher Training Institute in 1990, public television has enabled more than 30,000 teachers in 21 states to be trained, reaching about four million students nationwide.

Fifth graders in **WGTE, Toledo**'s service area have a new resource for hand-on science education. *Y?* is a weekly interactive telecourse that all students with access to a television set can watch and enjoy. The teacher answers questions in real time and communicates with students after the lessons via electronic mail.

WCET, Cincinnati presented a series of teleconferences entitled *Celebrate the Connection: Think Math*. The station also installed 36 phone lines, jacks and modems in middle schools and established a bulletin board on the city's free network, TriState Online. The teleconferences are aimed at getting students and 160 teachers chatting about math and sharing online.

WPTD/WPTO, Dayton, Ohio has begun airing a series of teleconferences that focus on math assessment and Ohio's new math standards. The broadcasts, entitled *Assessment in Mathematics: AIM* are directed at teachers, who can consult with national experts via satellite interconnection.

Last spring, **KRWG, Las Cruces, New Mexico** was one of ten pilot sites for public television's *Math for All* series designed to encourage parents to work with their elementary age children in enjoying and using mathematics. The series is especially structured for parents of young children who might be at-risk, have limited English proficiency, or are economically disadvantaged. The station broadcast the eight-program series both in English and Spanish, distributed Spanish-language versions of the outreach materials that accompanied each program, and purchased bilingual newspaper promotional ads.

KCET, Los Angeles produced "Count on Me," a one-hour special that explores the important role mathematics plays in the everyday activities of children and parents. The program focuses on the diverse and practical ways everyone uses math in their daily lives and illustrates the exciting opportunities for parents to teach mathematical problem solving skills to children. Most importantly, "Count on Me" reinforces the need for parents to become more directly involved in educating their children, and encourages them to discover everyday opportunities to participate in their children's educational development.

Oregon Public Broadcasting was one of the first ten stations to implement the WNET, New York/Texaco Teacher Training Institute project. OPB trained teachers to serve as mentors to other teachers and students. The project focuses on successful teaching strategies that generate creative uses of video to teach science, math and technology in the classroom.

Last fall, **KERA/KDTN, Dallas** established an Educational Resource Center (ERC) in an effort to rededicate themselves to an educational mission. One of the ERC's most significant activities this year has been the administration of the National Teacher Training Institutes (TTI)

for Math, Science and Technology at The University of Texas Southwestern Medical Center and The University of Texas at Dallas, respectively. These workshops, like the first area TTI hosted by KERA/KDTN in the summer of 1992, are the product of a partnership of KERA/KDTN, Thirteen/WNET in New York, Texaco Inc. and the Corporation for Public Broadcasting.

- ◆ **Contributing to adult literacy.** With increased funds, public television can expand efforts to encourage and motivate adults to learn to read and then, through televised classes, provide the necessary instruction in the privacy of their own homes. Also, by using public television, local stations can mobilize volunteers to assist in the personal mentoring which is so important to adult literacy training. *Project Literacy US*, (PLUS), currently in its sixth year, has made a measurable difference in assisting those needing literacy training.

Examples: **WEIU, Charleston, Illinois**, Eastern Illinois University, the Illinois Department of Corrections and the Taylorville prison have teamed up to bring the first distance learning prison program to Illinois. The program combines telecommunications and video technology to provide a glass fiber "highway" linking Taylorville inmates with the university. The educational program offers inmates a new view of life, teaching them to read via the newspaper, which allows the students to associate a word list to current events.

Three years ago, **KRMA, Denver** rescued the city's hotline for individuals seeking literacy services from extinction when the non-profit organization that operated the service could no longer do so for financial reasons.

In **Virginia**, **WNVT, Annandale** and **WNVC, Fairfax** produce and broadcast an adult literacy program series titled *Virginia Reads*, utilizing distance learning teachers from Virginia schools. The series is co-produced by the stations and Wise County High School in southwestern Virginia, and is a cooperative venture of the stations and the Virginia State Department of Education.

WPSX, Clearfield, Pennsylvania supports education not only through quality programming, but also by teaming up with organizations like the Kettering Foundation to promote the National Issues Forums Literacy Program in Pennsylvania. This partnership, funded through a Pennsylvania Department of Education grant, was formed three years ago. The NIF Literacy Programs are designed to give adult basic education students who read at about a fifth to eighth-grade level a chance to improve their reading skills and become actively involved in discussions while reading material that is topical, of public interest, and of concern to them. The Pennsylvania Department of Education grant allows WPSX's Educational Services Unit, in cooperation with Penn State's Institute for the Study of Adult Literacy, to provide training to literacy teachers all over Pennsylvania.

- ◆ **Providing job training and sharing information to find new opportunities in the work force.** Public television's cooperative work with business and education leaders to use video-based vocational and instructional courses to train workers, teachers and demobilized military personnel can be expanded with additional funds. Training can be conveyed directly to the workplace or other

sites, as PBS and stations are already doing in selected cities through The Business Channel.

Examples: "Journey to Opportunity" is a two-hour, live interactive program produced annually by the **University of North Carolina Center for Public Television**. Under the banner of Education Forum, the program highlights the opportunities available to North Carolinians through the adult basic skills training series and telecourses for college credit.

The Northwest Ohio Regional Teacher Training Center (NWO-RTTC) at **WGTE, Toledo** is not a physical site, but a means of improving the professional development of educators and the quality of learning for students. The emphasis is on collaboration between educators and other members of the community, development of leadership skills, instructional content and school improvement strategies.

WBRA, Roanoke (Virginia), in cooperation with the Virginia Employment Commission, produces and airs an on-going series of video classifieds. The series consists of one-minute spots featuring job seekers who present themselves and their qualifications to the viewing audience.

WBRA, Roanoke (Virginia) hosted a panel of economic development planners from the southwestern Virginia region in a two-hour televised special, "Our Future's Leaving Town. Do You Care?" The panel discussed a broad range of topics devoted to the economic success of the region. A cross-section of community representatives participated.

Using talent from its own staff and a local commercial station, **KVPT, Fresno** aired the first bilingual version of its annual "Learn to Earn" series that encourages local job-seekers to increase their marketability by acquiring a high school equivalency diploma. Counselors were on-hand to answer viewer questions in both English and Spanish.

Oklahoma Educational Television's 90-minute special "Oklahoma 2007" outlined the four primary strategies for Oklahoma's future: developing a competitive work force for an information service age economy; constructing a telecommunications infrastructure to link Oklahomans internationally and with external markets; empowering citizens to shape their neighborhoods, schools, services and communities through innovative design, delivery and financing; and expanding the state's cultural amenities and opportunities.

- ◆ **Enhancing educational use of technologies.** Public television adapts new technologies for educational use; makes them accessible to schools, teachers and learners; creates programs that expand the use of interactive educational technologies; and trains teachers to use these new technologies effectively. Technological advances have had a major impact in increasing the educational effect of television. Merely one example is the intriguing interactive version of *The MacNeil/Lehrer NewsHour* which has been developed in conjunction with Apple Computers. Learners can watch full frame video and then explore topics raised in the news program through interactive video and databases.

Examples: **WETA, Washington, DC., WGBH, Boston** and the **Nebraska ETV Network** were among the public television stations that collaborated with local schools around the country to produce the next wave of student publications—a paperless, computerized magazine called *HiWavz*, which debuted last April with articles, artwork, graphics plus video and audio segments.

Project Equity is a statewide public television initiative in **Ohio** that seeks to provide equal access to information for every classroom in the state, with priority given to poverty school districts. This equality in educational opportunities will be realized through the increased and efficient use of electronic technology. Project Equity draws upon the instructional technology experience and expertise of Ohio's eight public television stations and the Ohio Educational Broadcasting Network Commission.

WHRO, Norfolk, Virginia was awarded a grant by the National Science Foundation to establish an interactive "Internet Connection" for community colleges within the membership of the Virginia Tidewater Consortium for Higher Education. The WHRO Internet Connection will provide local access to worldwide databases, information services, and research being conducted on the Internet.

WDCN, Nashville works with the local school system as part of the statewide 21st Century Classroom project, incorporating technology into the classroom.

KUHT, Houston's *Computer Workshop*, a series of hour-long clinics and a call-in forum for viewers, was designed to provide an in-depth understanding of a variety of personal computing functions and ideas on how to better use technology to enhance productivity and enjoyment. The series covered six areas of interest among today's computer users. It explored issues of the creative use of computers and software, the growing field of portable computing, the set-up and utilization of a home office, personal productivity and the latest software, the educational uses of computers, and new technologies available to consumers.

◆ **Assisting in times of disaster.** Public television stations are valuable community problem-solving partners, able to respond quickly to local need and local emergencies. In the midwest, for example, public television stations worked singly and together this year to bring flood information and assistance to their communities and to the nation.

Examples: **WSIU/WUSI, Carbondale, Illinois** has worked with FEMA and the Illinois disaster agencies to develop materials for area schools about disaster preparedness. WSIU produced a video called "Ready on the Homefront" to inform people about precautions that should be taken to prevent damage and injury in earthquakes. WSIU/WUSI hosted a local call-in program on earthquake preparedness, received hundreds of phone calls and prepared a brochure to send to area viewers about the New Madrid Fault and what earthquake potential exists in the area, and how to prepare.

Mr. MARKEY. Thank you very much.

Our final witness is Mr. Carl Matthusen, who is substituting for Delano Lewis, who is the President of the NPR and who, unfortunately, could not arrange his schedule to be with us today. But Mr. Matthusen is going to stand in for him. He is the Chairman of the Board of Directors for NPR and General Manager at KJZZ-FM, Mesa, Arizona, and he is appearing here today on behalf of National Public Radio.

We welcome you, sir. Whenever you are ready, please begin.

STATEMENT OF CARL MATTHUSEN, CHAIRMAN, BOARD OF DIRECTORS, NATIONAL PUBLIC RADIO, AND GENERAL MANAGER, NPR MEMBER STATION KJZZ

Mr. MATTHUSEN. Thank you, Mr. Chairman, members of the committee. I appreciate the opportunity to testify on behalf of National Public Radio and its 511 member television stations in support of the authorization of funding for the Corporation for Public Broadcasting.

As you noted, Mr. Chairman, Delano Lewis, our new NPR President, had hoped to be here but was commandeered by the Department of Commerce today to chair a meeting of the NII Advisory Committee in New York.

As his replacement, I would note that my responsibilities include work at the national level with NPR and also the management of two public radio stations and the radio reading service for the print handicapped serving Phoenix and central Arizona. All of my responsibilities benefit directly or indirectly from support provided by Congress through the Corporation for Public Broadcasting.

Your appropriation of CPB accounts for approximately 17 percent of local public radio station revenue and is fundamental to our efforts to generate other sources of income. It acts as a magnet, as has been known in public radio, drawing eight non-Federal dollars for every Federal dollar appropriated by CPB.

About 18 months ago, when I started our second station in Phoenix to serve an unserved population, we made a major effort to attract support from the corporate community and private foundations. One of the most common questions we were asked was, are you or will you be a CPB-qualified station? This hallmark suggested an operation with a certain level of financial stability and accountability. It further assured the potential funder of programming sources, resources and excellence. And, finally, it advised the questioner that we would have a high degree of permanence as a community asset.

Mr. Chairman, reauthorization of the CPB enabling statute comes at a very important time in our history. As you are aware, the House of Representatives rescinded already appropriated fiscal year 1995 funds for CPB. CPB is forward funded by 2 years to insulate public radio and television producers from potential government interference in programming decisions. Reaching back and reducing already appropriated funds from CPB is a very dangerous precedent.

Mr. Chairman, we appreciate the letter that you and Chairman Dingell sent to Congressman Neal Smith opposing the recession of the fiscal year 1995 CPB funds. The quality of programs that re-

sults from this particular funding formula has been truly impressive on both the public radio and public television sides.

Beyond providing a litany of programs produced, I would like to note that, as public broadcasters, we do not believe our job is done after the production and airing of a program. When possible, we try to give our programs a life after broadcast. In order to maximize the potential of our programs as tools for learning and to ensure that they serve the widest possible audience, many of our programs are augmented with community outreach programs and campaigns that serve as models for stations across the country. The Corporation for Public Broadcasting has helped initiate and implement many of these efforts.

Mr. Chairman, you noted in your opening remarks the first Carnegie Commission report that led to the creation of PBS and the National Public Radio. I would like to leap forward in time and share with you a bit of the second Carnegie report that also dealt with the same topic.

In the forward to that report, it says, in part every age leaves its mark with temples, pyramids, gardens, cathedrals, tall ships, opera houses, galleries, laboratories and universities. Successive generations recorded their own creative aspirations and claimed the attention of generations to come. By looking at the best of what they left, we know what they sought to be.

The members of this commission believe deeply that in the decades ahead the most creative expressions of the human endeavor will come through the arts of communication. We believe public radio and public television can lead the way.

Intelligently organized and adequately funded, public broadcasting can help the creative spirit to flourish. It can reveal how we are different and what we share in common. It can illuminate the dark corners of the world and the dark corners of the mind. It can offer forums to a multitude of voices. It can reveal wisdom and understanding and foolishness, too. It can delight us. It can entertain us. It can inform us. Above all, it can add to our understanding of our own inner workings and of one another.

Mr. Chairman, I want to thank you for your past support of public broadcasting. With the help of Congress and the Corporation for Public Broadcasting, my stations in Phoenix, others throughout the country and our network here in Washington can continue to fulfill the mission envisioned for us by the Carnegie Commission and Congress so many years ago.

My prepared statement contains more details about how public stations are serving their local communities. Rather than inflict that level of detail upon you this afternoon, I would ask that that statement be entered into the record.

Thank you.

[The prepared statement of Carl Matthusen follows:]

PREPARED STATEMENT OF CARL MATTHUSEN, CHAIRMAN, BOARD OF DIRECTORS,
NATIONAL PUBLIC RADIO

Mr. Chairman, thank you for the opportunity to testify on behalf of National Public Radio and its 511 member stations in support of the authorization of funding for the Corporation for Public Broadcasting (CPB) through Fiscal Year 1999 at \$425 million per year. Because we are acutely aware of the government's current budget constraints and the need for fiscal discipline and sacrifice, we are asking for a

straight extension of the CPB's authorization with no increase in authorized levels. This, in spite of the fact that we have experienced significant growth and expansion during the past several years.

The federal investment in public broadcasting works. It is a true public-private partnership success story. The federal government's appropriation to CPB accounts for approximately 17 percent of local public radio station revenue, and this 17 percent is the keystone of public radio's diverse sources of income. The federal investment signals congressional and national support and acts as a magnet drawing eight nonfederal dollars for every federal dollar appropriated to CPB.

Under the leadership of our new President and CEO, Delano E. Lewis, NPR has a vision for public broadcasting that will ensure our position as the preeminent source of public service programming and services in the new information age, and allow us to provide the American people with universal access to the network. This vision builds on NPR's longstanding commitments to outstanding and diverse programming, community service, lifelong learning, and universal public radio service. Added to this equation is a strategy for taking advantage of emerging technologies, which will help us achieve our goal of universal access, and secure a position for public radio on the information superhighway.

Mr. Chairman, sixteen groups representing the diversity of the public radio system came together to develop a consensus position in support of CPB's request for this authorization bill. The group worked many long months to combine their individual needs into a request that enables them to bring enhanced services to the diverse audiences that they serve. Our key objectives for federal support during the Fiscal Year 1997 through 1999 period are:

Ensure the enduring quality and integrity of public radio's services by focusing resources on core programming and facilities, at both the local and national level, through CPB's station grants program.

Provide opportunities for innovation and experimentation in programming that will enlarge public radio's role and importance in American life.

Increase public radio's programming services for racial and ethnic minority audiences and for rural audiences. These communities face economic obstacles and other special challenges in establishing and sustaining stations and national programming.

Extend the availability of public radio's programming through new technologies and the emerging national information infrastructure.

To realize all these objectives most fully, public radio must make progress on two broad and continuing goals—to achieve geographic coverage of the American people and to increase the diversity of the public radio workforce.

Strong national programming from NPR, Public Radio International (PRI—formerly APR), and others is critically important in drawing listeners and support to public radio. Underpinning the capacity of stations to provide local service are national programs such as ALL THINGS CONSIDERED, MORNING EDITION, CAR TALK, and MARKETPLACE. This kind of programming does not exist elsewhere in broadcasting, which is one of the reasons the NPR system audience now numbers 14.7 million listeners each week.

One of public radio's greatest strengths is its ability to examine a wide variety of issues in detail. In part, this is a result of the long-form programming that is public radio's hallmark. Regular programs like NPR's MORNING EDITION, WEEK-END EDITION, ALL THINGS CONSIDERED, TALK OF THE NATION, FRESH AIR, and SOUNDPRINT, and PRI's MARKETPLACE, along with NPR's Specials Unit, allow public radio to present award-winning documentaries and multi-part series that take the time to look at an issue from all angles, put it in context, and ultimately give listeners an understanding they cannot get from commercial broadcast sources. The formats of these programs permit NPR and PRI to incorporate the work of independent producers and member stations. Free from the intense market pressures of commercial broadcasters, public radio regularly covers issues that deserve attention, but may appeal to a smaller number of listeners.

ALL THINGS CONSIDERED recently completed an intensive year-long series on Chicago's Taft High School and the efforts of city and school officials to improve the quality of education. The reports on high school students' lives presented a glimpse of efforts to save a troubled American high school—the struggles and the often unnoticed success stories.

TALK OF THE NATION, NPR's daily two-hour call-in public affairs program, travelled to South Africa in April to cover that country's first all-race elections. TALK was heard live throughout South Africa, the United States, and Europe for five consecutive days. Earlier in the year, TALK OF THE NATION listeners were given the opportunity to call in and speak to astronauts circling the globe aboard the Space Shuttle Columbia.

This year alone NPR won two Peabody Awards, the nation's most distinguished award for broadcast journalism. The awards went to "Why Health Care Costs So Much," a five-part series that aired on MORNING EDITION (this series also won an Ohio State Award), and to FRESH AIR with Terry Gross, produced at member station WHYY-FM in Philadelphia, PA. NPR News programs also received four Ohio State Awards. Top honors went to RADIO EXPEDITIONS "Water: Thirsting for Tomorrow" and a science report on the anniversary of the discovery of DNA that aired on MORNING EDITION. Furthermore, NPR News garnered Robert F. Kennedy Awards for both domestic and international radio coverage, one of which was for NPR Foreign Correspondent Michael Skoler's coverage of the war in Burundi.

The other Robert F. Kennedy Award went to the NPR's weekly series HORIZONS for a program entitled "Taking Care of Undocumented Kids." HORIZONS, NPR's much honored half-hour documentary program regularly goes beyond the headlines to examine topics that are not covered elsewhere. A program that showcases the work of many independent producers, HORIZONS documentaries in the past year included: an examination of the relationships between mothers and daughters of Chinese heritage; a report on the Swinomish Indians, an aboriginal hunting and gathering society located north of Seattle; and an in-depth look at veteran blues man John Lee Hooker.

SOUNDPRINT, an NPR documentary series distributed to nearly 200 public radio stations throughout the country, has been awarded major funding from the National Science Foundation (NSF) Informal Science Education Program to produce "Science and Technology," a series of science documentaries. Through vivid sound and narrative, the series will explore the profound social, economic, and cultural implications of technological advances. In addition, SOUNDPRINT received financial support from CPB to produce "The People Next Door," a series examining the structural underpinnings of the American economy and how they relate to employment, poverty, immigration, and violence.

Produced in Boston in cooperation with the Public Media Foundation and WBUR-FM, LIVING ON EARTH is a weekly half-hour newsmagazine about the environment. This year LIVING ON EARTH received major funding to cover Great Lakes region environmental issues.

Part of public radio's mission is to provide cultural programming not generally available on commercial radio, including classical, jazz, and folk music, and the nearly forgotten art of radio drama. As the makeup of the country changes, public radio has the opportunity to harness the strengths of the radio medium to express and analyze the variety of American culture. A diverse society in an insistently global context magnifies the need for insight in the many currents of culture that shape people's beliefs, actions, societal structures, and national and international interactions. NPR believes that public radio programming can provide some of that insight, and make a major contribution to a much needed cultural discourse in the United States.

NPR has made great strides in broadening its cultural offerings, and now has a diverse and compelling program schedule that includes: AFROPOP WORLDWIDE, JAZZSET WITH BRANFORD MARSALIS, CLUB DEL SOL, RHYTHM REVUE, BLUESSTAGE, PERFORMANCE TODAY, E-TOWN, MARIAN MCPARTLAND'S PIANO JAZZ, CAR TALK, THE THISTLE AND SHAMROCK, NPR PLAYHOUSE, WORLD OF OPERA, JAZZ FROM LINCOLN CENTER, and numerous specials. PRI distributes: A PRAIRIE HOME COMPANION, MOUNTAIN STAGE, THE SMITHSONIAN JAZZ MASTERWORKS ORCHESTRA, and WHAD'YA KNOW.

NPR has taken a number of other exciting steps in recent months. Last year, we instituted a new "Cultural Desk" in the News Division that will permit an unprecedented synthesis of news and cultural programming and created a documentaries unit specializing in long-form radio pieces.

The new Cultural Desk recently produced AMERICAN CULTURE WARS: A Search for Common Ground, a multi-part series aired on NPR's newsmagazines MORNING EDITION, ALL THINGS CONSIDERED, and WEEKEND EDITION. This well received series examined disputes over race, gender, free speech, artistic expression, religion, values, and ethnic identity.

NPR's new "Hothouse Unit" within the Cultural Programming Division, recently made its first grant awards for innovative new programming concepts. The Hothouse Unit coordinates program development, nurtures new program ideas, and takes the best of them through a process of pilots, evaluation, and testing. This ongoing project is designed to create new radio programs with strong audience appeal to help public radio stations reach new audiences with a more inclusive vision of American culture. The well received WADE IN THE WATER was the prototype for the Hothouse project.

At NPR, we believe we have a mandate from both Congress and our listeners to provide programs and other services that educate and entertain, while also meeting the disparate needs of our diverse audience. In addition to our signature programming such as MORNING EDITION, ALL THINGS CONSIDERED, and TALK OF THE NATION, we expend significant resources on program features and series that are topical, timely, and that address the concerns and interests of our listeners. But, we do not believe our responsibility ends when production is completed. Whenever possible, we must give our programs a life after broadcast. In order to maximize the potential of our programs as tools for learning, and to ensure that they serve the widest possible audience, we augment our shows with community outreach campaigns that serve as models for stations across the country. We also provide support materials and assistance to stations, helping them tailor their outreach efforts to the specific needs of their communities. Here are some examples.

NPR recently completed a series of 26, one-hour programs, WADE IN THE WATER: African American Sacred Music Traditions, in partnership with the Smithsonian Institution that documents the history of African Americans through song, music, storytelling, and historical analysis. WADE was carried on approximately 250 stations nationwide, and we have had 8,000 requests from schools, churches, and youth groups for the educational lists we produced in conjunction with the series.

In the second installment of NPR's highly successful RADIO EXPEDITIONS series—a partnership with the National Geographic Society—we produced a special that tells the story of the Earth's water cycle and examines the future of fresh water in America, WATER: THIRSTING FOR TOMORROW. The accompanying teachers' guide was designed to make students more conscious of this precious resource by dealing with topics such as drought, flooding, pollution, preservation, and conservation.

Local station involvement with WATER was unprecedented. For example, KLCC-FM in Eugene, Oregon produced four additional stories on water-related issues, and broadcast a call-in program that featured a panel discussion with state representatives responsible for water policy and members of water related advocacy groups. KLCC involved 47 local high schools in this effort, providing teachers with study guides and involving students in the local broadcasts.

We also produced several program series dealing with important public health and social issues. BREAKING THE CYCLE: How Do We Stop Child Abuse?, attempted to address solutions for child abuse by focusing on the unique and innovative efforts of various individuals and institutions to stop child abuse. ADDICTION: Shattering the Stereotypes, dealt with many different aspects of substance abuse and treatment methods.

As part of our on-going efforts to help educate the public about issues affecting the nation, we have two major new initiatives underway. The first, CRITICAL DECISION: Healthcare Reform in America, is a non-partisan examination of the issues surrounding the debate over healthcare reform. NPR augmented its regular, in-depth news features on MORNING EDITION and ALL THINGS CONSIDERED, with a special week's worth of national coverage. During the week of June 13, MORNING EDITION featured a special week-long series on the ways healthcare delivery will be changed by reform. TALK OF THE NATION devoted both hours of its June 15 broadcast to an in-depth discussion about healthcare reform that included a diverse panel of experts and listener call-ins. In addition, NPR News repackaged some of its earlier reports as a one-hour primer on healthcare reform. This special was made available to all NPR member stations to use on their air.

With the generous support of The Kaiser Family Foundation and the Robert Wood Johnson Foundation, NPR was able to provide significant grant support to local stations to develop their own programming and outreach activities to complement the national stories. Several stations, including WBEZ-FM in Chicago, IL, WEVO-FM in Concord, NH, WJHU-FM in Baltimore, MD, WSSU/WIPA-FM in Springfield, IL, and KUSP-FM in Santa Cruz, CA, sponsored local town hall meetings to explore health care reform from different angles. These meetings were aired as part of the stations' local healthcare coverage. WSLU-FM in Canton, NY was awarded a grant to fund a freelance reporter to do background research, produce a special series of reports, and organize a town hall meeting on rural health care issues.

WBUR-FM in Boston, MA and WKGC-FM in Panama City, FL conducted live forums with expert panels and interactive listener call-in segments. As part of CRITICAL DECISION, KQED-FM in San Francisco, CA produced a series of in-depth reports on health care issues of concern to Californians. WKMS-FM in rural Murray, KY was able to set up listening booths at a local shopping center with tapes of NPR healthcare reports on specific healthcare topics. Participants were in-

vited to record their comments and concerns about these issues, which were later aired on the station. A second round of activities will take place throughout the country this month.

The second special initiative, the **NPR ELECTION PROJECT**, is designed to enhance NPR's political coverage of future elections, to reconnect voters to the electoral process, and to strengthen stations' connections with their local communities. The 86 member stations involved in this project are conducting issue surveys, organizing community forums, forming partnerships with local newspapers and television stations, and de-emphasizing coverage of the political horse race and inside strategies.

Earlier this year, NPR began a very special cooperative effort with members of our own Washington, DC community. We have made a ten-year commitment to develop an innovative radio broadcasting curriculum and build a fully functioning public radio station at McKinley/Penn High School, just a short distance from our new headquarters. In June, NPR staff began to teach a one year broadcasting curriculum at the school. These staff members will also train teachers so that they are able to take over the class in subsequent years.

Later this year, construction will begin on a studio at McKinley High. In the near future, we will build interconnected stations at the Duke Ellington School of the Arts and the Options School, a high school for at-risk students, creating a fully functioning radio network. We are also providing expanded professional development and training opportunities for two specially selected McKinley High School students.

We are extremely proud of our efforts in this area, and encouraged by the high levels of interest these programs have generated. We believe we are providing an invaluable public service, and we need your help and support to continue to create broadcasts in this tradition.

In this new era of digital communications in which content is king, public radio is uniquely situated to serve the public due to its strong reputation for in-depth programming—programming that informs the public, keeps it in touch with its cultural heritage, and facilitates exchanges of ideas about important policy issues. In fact, Larry Irving, Assistant Secretary for Commerce for Communications and Information and Director of the National Telecommunications and Information Administration (NTIA), has called public radio stations "the nucleus of their communities' information infrastructure."

The advent of new technologies will provide us with exciting new programming opportunities. It will also allow us to create new uses for our programs beyond their original broadcasts, and to increase their availability through a variety of new outlets such as schools, hospitals, and libraries. Public broadcasting and providers of public broadcast services place a high priority on ensuring access to this information at affordable rates.

NPR has developed partnerships with several "high-tech" companies which have enabled us to increase the reach of our programs and to take advantage of emerging technologies. For example, we currently put educational programming and related outreach material on America On-Line, a national computer network. Teachers and other interested parties can down-load the materials for classroom or other use. Transcripts of NPR's news programming are now distributed to libraries on CD-ROM and used primarily by students and researchers. Our transcripts also appear on the LEXIS/NEXIS database.

In addition, NPR is currently working with a Washington, DC firm to include NPR programming as part of a major CD-ROM environmental encyclopedia project. NPR News coverage of environmental issues would serve as a critical information component of the project. When researching a particular topic, a student will be able to click on an icon to hear a relevant NPR feature story. We hope to expand this type of partnership in the future in order to produce CD-ROM's utilizing NPR's news material generally as well as performance and music programming.

Furthermore, NPR's **TALK OF THE NATION** features a real-time "chat room" during the show where listeners can communicate with each other about the program via America On-Line as they listen to the program. **WEEKEND EDITION SATURDAY** and **WEEKEND ALL THINGS CONSIDERED** are also encouraging listeners to communicate via the Internet.

As we continue to experiment with new technologies, it will be critical to our stations that they have the financial resources they will need to take advantage of these new opportunities. They will undoubtedly require new equipment and training to accommodate these new applications. This funding will ensure that public broadcasting services are adequately represented on the information superhighway, and that the public has access to this unique and invaluable programming.

Thanks to increased funding, CPB has developed initiatives resulting in significant progress toward reaching the goal of universal public radio service. In FY 1994,

55 expansion stations are receiving either **station development, program acquisition, or sole service grants**. These grants allow stations to bring national programming to their listeners and to improve service in their communities. In addition, FY 1993 and 1994 **signal extension grants**—grants that help existing stations extend their signals to unserved areas—are expected to reach 5.2 million new listeners once the funded projects are completed.

One example of how the Signal Extension Grant Program has worked is **KCHU-AM in Valdez, Alaska**. KCHU was able to construct a translator that extended its reach throughout Prince William Sound, and to the Copper River Valley, an area so remote that some of its residents, many of whom are Native Americans, do not have television or telephone service. In addition to programming, KCHU provides these people with a messaging service, their only ability to communicate with the outside world.

In conjunction with Prince William Sound Community College, KCHU has created a rural education project, offering courses in music history and literature. They have used their expanded signal for distance delivery to college classrooms.

In addition, CPB also offers a number of other grant programs to help public radio stations reach unserved and underserved audiences. One such program—the **(STEP) Program**—is designed to bring expansion stations up to full CPB qualification. The STEP program helps establish new stations in unserved areas, assists with diversifying public radio services, and helps minority-controlled stations maintain and improve their programming.

CPB's **Minority Incentives** are designed specifically to help minority stations improve their ability to provide local service. Qualifying stations receive a substantial match of their non-federal financial support (NFFS).

Of special note, CPB has also provided funding for development of the American Indian Radio on Satellite (AIROS) System, a national program distribution system for Native American radio stations and programming. Using the existing public radio satellite system, AIROS will: interconnect the 25 existing Native American public radio stations; inventory and collect for distribution the highest quality programs produced by these stations and other sources; and implement regular satellite distribution of Native American programming for use by the entire public radio system. A similar project, the "Hispanic Programming Satellite Network," is also underway.

At NPR, our outreach efforts to minority stations have been a high priority. In 1993, almost half of our new member stations served minority communities. And the number of stations serving minority audiences joining NPR has more than tripled over the last eighteen months alone. We expect this figure to rise exponentially in the next few months.

NPR's **Minority Audience Policy** offers a significant discount on all NPR programming to stations with demonstrated financial need whose audience is comprised of at least 40 percent minorities or whose stated mission is to serve a minority audience. NPR's **Auxiliary Member Policy** enables small and rural stations to receive NPR programming and related services at greatly reduced cost. NPR's **Dues Adjustment Policy** allows stations with limited budgets and small population bases to apply for dues discounts of 50 to 75 percent in their first year of membership.

Since 1985, more than 100 stations have benefitted from these and other policies and are now able to bring NPR's high-quality national programs to their communities. Stations that have joined or are about to join under these policies include: **WURC-FM**, licensed to Rust College, an historically African American institution in rural Holly Springs, MS; **KPRG-FM**, bringing first service to the 140,000 residents of Guam; and **WDNA-FM**, serving the immense Cuban-American community in Miami, FL.

In order to help these stations succeed, the NPR training department, with the financial support of CPB, created a diversity initiative consisting of an intensive course in journalism for minority reporters. These reporters come from Hispanic, African American, Native American and Asian-American cultures. We also offer training in technical skills.

Finally, with the assistance of a private funding source, NPR has embarked on an exciting **International Project** to expand service to Americans working, living, and travelling overseas, as well as to other residents of those countries. We view this as a wonderful opportunity to cultivate new audiences and resources. Several NPR programs, including **MORNING EDITION**, **ALL THINGS CONSIDERED**, **TALK OF THE NATION**, and **RHYTHM REVUE**, can be picked up by an estimated 15 million households in a radius extending from Ireland to Moscow, Denmark to Turkey.

We are very encouraged by the results of our expansion efforts. However, as a consequence of our increased reach, we have new programming needs. These stations must be supported with both training and programming resources. As they grow, they will need help with things like community outreach and audience services. And, if public radio is to continue attracting stations serving minority audiences and maintaining the ones currently in the system, it is critical that new programming be created that fulfills the needs of this increasingly diverse audience.

New audiences, an increased number of stations, as well as expanded satellite capabilities, put public radio in an exciting environment to develop new types of programming initiatives. We are increasingly able to create new streams of information and entertainment programming that closely mirror the changing demographics of the American population, especially among African American, Hispanic, Native American, Asian-American, and rural citizens. With continued CPB support, we hope to expand on our successes.

CROSSROADS, NPR's weekly newsmagazine on multicultural issues, regularly looks at issues affecting minorities, the handicapped, the elderly, and children. Topics covered in recent months have included: the problems of diagnosis and patient care at hospitals in areas with large non-English-speaking populations; New York City's foster care system; and factors isolating this country's largest Palestinian community, located in the Bay Ridge section of Brooklyn.

The support of the CPB's System Development Fund led to the creation of LATINO USA. Produced by the Center for Mexican American Studies in partnership with KUT-FM in Austin, TX, LATINO USA is a weekly English language journal of Latino news and culture that serves a potential audience of nearly 25 million Hispanics, the fastest growing segment of the United States population. Distributed nationally by NPR, the program features up-to-date reports, art and music, comedy, oral histories, and debate and commentary that gives listeners the flavor of the Hispanic community.

"National Native News" is a daily program produced by the Alaska Public Radio Network and distributed to stations around the country. The program reports on economic development, educational, social and civil rights issues, and cultural affairs of special interest and concern to Native Americans.

With programs such as AFROPOP WORLDWIDE, JAZZSET WITH BRANFORD MARSALIS, CLUB DEL SOL, BLUESSTAGE, and RHYTHM REVUE, NPR has enhanced its concentration of cultural programs serving diverse audiences. In addition, NPR just concluded WADE IN THE WATER: African American Sacred Music Traditions, a 26-part production that is sure to be considered one of the signature pieces of public radio. The series demonstrated how a rich, diverse, powerful, song tradition sustains, echoes, and nurtures the African American community.

Local public radio stations also continue to be vital sources for diverse cultural programming. KTEP-FM in El Paso, TX produces the weekly program "The Mexican Classical Music Hour." This show features classical music seldom, if ever, heard in the United States. It is hosted by Dr. Antonio Villalva, a pediatrician from Juarez, Mexico, a city across the border from El Paso. Two shows from this series have been carried nationally.

Students at Southwest Missouri State University produce "Soul of the Ozarks," a weekly three-hour program of music and information for the local African American community that airs on KSMU-FM in Springfield, MO.

NPR's WADE IN THE WATER also lent itself to many possibilities for local outreach. For instance, WYSO-FM in Yellow Springs, OH sponsored a WADE Art, Writing, and Music Contest for area youth. Contest participants were required to have a first-person experience with African American sacred music by either seeing a live performance at an African American church or interviewing a local choir director.

Public radio stations are playing an increasingly important role in the lives of their communities. They are often the only stations where classical, jazz, folk, and ethnic music can be heard; and in a time when commercial stations have largely abandoned radio news, they are often the best, if not the only, place on the radio dial for comprehensive local, national, and international news coverage.

Public radio is more than a broadcast signal to local communities. It is an asset whose value cannot be measured in ratings points or signal strength. Public radio stations are involved in activities and programming which foster awareness of issues that are important to the community, encourage discussion and participation in solving community problems, provide programming for those with special needs, and enhance the education of our youth.

Through local public affairs and outreach programming, public radio stations increase awareness of significant local issues, provide forums for discussion of those issues, and encourage the development of possible solutions.

KERA-FM in Dallas, TX produces a series of town hall meetings called "12-19: Coming of Age." The series is an examination of teens and the relationships that influence their formative years. It is being distributed nationally over the Public Radio Satellite and all major Texas markets are broadcasting it. The studio audience is made up of teens, parents, and other adults who are encouraged to question a panel of professionals. Callers from around the country are able to ask questions or make comments using a toll-free telephone number. Operators act as a clearinghouse for information on where callers can find help in their own areas.

WAMU-FM in Washington, DC recently sponsored unique issues forums. In an experiment in participatory journalism, 19 WAMU listeners from a variety of economic and occupational backgrounds came together on the air with civic and professional leaders to discuss potential solutions to our nation's health care and crime problems. The forum was augmented by a direct mail campaign to inform local and national opinion leaders and decision-makers about the special broadcasts.

In 1992, **KCRW-FM in Santa Monica, CA** launched "Which Way L.A.?" the only daily broadcast in the area devoted to extended discussion of the riot's aftermath. The show has developed into a regular talk show with debates on racial tensions and the progress of local rebuilding efforts.

Many stations provide programming to keep the public informed about how the political process affects the community. In **Fort Pierce, FL**, an area unserved by public television, **WQCS-FM's** "Legislative Roundup," provides the region's only detailed broadcast examination of the Florida state legislature. The program features conversations with legislators and discussions about how state legislative issues affect the public. **WSSU-FM in Springfield, IL** covers events at the statehouse and distributes these reports to thirteen public radio stations across the state.

Public radio stations serve their listeners by providing information about important activities and people in the community and by creating programming for groups of people, often members of minority groups, who need information about and access to special services.

Hawaii Public Radio has begun producing and broadcasting the program "Ke Aolama," which is believed to be the first ever regularly scheduled Hawaiian-language radio newscast. This historic program is being coordinated by students and faculty members at the University of Hawaii-Manoa.

In **Alaska**, **KUAC-FM in Fairbanks** regularly broadcasts North Star Borough Assembly meetings live to enable residents of this huge district to hear what their local government is doing. This is especially valuable when the temperature is 40 below zero and people can't get to the meetings themselves. In **Petersburg**, there is only a weekly newspaper, so **KFSK-FM** is the only source of local daily news and live events broadcasts. **KSKA-FM in Anchorage, AK** and **KMXT-FM in Kodiak** broadcast election information and public service announcements in several languages in an effort to reach previously unserved segments of the community. Broadcasts were made in Spanish, Filipino, Yupic, Tegalic, and Inupiat.

KRVS-FM in Lafayette, LA produces 25 hours per week of programming in French for much of the surrounding population for whom English is their second language.

KTEP-FM in El Paso, TX, located on the U.S./Mexico border, produces a weekly block of programming addressing Hispanic issues. The program, "Vision Fronterize," is conducted mainly in Spanish. Topics range from local politics to Mexican folklore.

During a severe summer drought, **WKYU-FM in Bowling Green, KY** initiated a campaign called "Hay Maker." The program connected people who had suitable grass crops with farmers in need of hay.

In **Miami, FL**, **WLRN-FM** works extensively with the Haitian community. "Chita Tande" is a news and information program geared towards Haitian issues. "Radyo Lekol" informs Haitian immigrants about where to go for help and services.

The Menomonie/Eau Claire area of Wisconsin is home to many Hmong people, the state's newest immigrants. **Wisconsin Public Radio** provides weekly programs in the Hmong language addressing issues of interest to this community. Such programming is unavailable elsewhere.

In **Hayward, WI**, tribally-owned **WOJB-FM** serves the northwestern part of the state, especially Native Americans on the Lac Courte Oreilles Reservation where the station is located. Recent WOJB projects include production and distribution of programming for area schools dealing with alcohol and drug abuse, sovereignty, and the preservation of tribal history and language. The station has recorded the oral histories of its elders, a project of critical importance to this community. WOJB also broadcast a number of regional health and environmental conferences which many of the station's listeners would be unable to attend due to a lack of transportation and financial resources.

In addition to efforts in conjunction with national outreach plans, many stations routinely create special programs for educators and inform them about upcoming programming and how it can be used in the classroom.

KBPS-AM/FM, licensed to the **Portland, OR** Public School district, has, in the past, been involved with area schools and students at almost every level. At the secondary level, the station offers daily classes in broadcasting where students earn credit participating in both class work and production of a variety of programs, including a daily news magazine. At the elementary level, students produce original dramas, book reviews, and news reports for broadcast. In 1992, KBPS added "Music and You," a music education series broadcast into the schools. Furthermore, the station has served as a communications link between the school district and the community since 1923, broadcasting school board meetings and call-ins as well as covering school activities and events.

KUNI-FM in Cedar Falls, IA produces a call-in program with the Director of the Iowa Department of Education. This program puts both teachers and parents in regular contact with the person who makes many of the decisions affecting public education in the state. Never shying away from controversial subjects like open enrollment and corporal punishment, the program provides a lively opportunity for the Director to stay in touch and for others to have direct access.

KTEP-FM in El Paso, TX recently donated used radio broadcasting equipment, albums, and CD's to one of the disadvantaged El Paso school districts. The station plans to help set up a closed circuit radio lab for high school students and establish a broadcast curriculum.

WKYU-FM in Bowling Green, KY has built an excellent reputation for its education coverage, winning the Kentucky School Bell Award for the best coverage of educational issues in six of the past seven years. Recently the station produced an eight-part series on Kentucky's new education reform act which was distributed to public radio stations throughout the state.

KALW-FM in San Francisco, CA is a licensee of the San Francisco Unified School District, with which it works closely in all aspects of its operations. KALW is producing programs that focus on the processes of teaching and learning and on developing new educational modalities. The station is a consultant on the San Francisco Education Fund's Herald Project, which is establishing a two-year internship for teachers working to develop alternate education methods. KALW is working to create a series for national distribution on how people learn, in the classroom and in all areas of their lives. The station is also involved in the creation of a broadcast curriculum for the School of the Arts. KALW strives to ensure that all of its special programming is available in multi-language translations and transcripts, and creates support materials to enable the programs to be used as the basis for learning units in the classroom.

In conjunction with the Annenberg/CPB project, **WHA-AM in Madison, WI** completed the last of 13 credit courses on audio cassette. The course, "Dilemma of War or Peace," will made available to institutions of higher educations around the country. WHA also completed three educational series for use in the state's primary and secondary schools.

In **Hartford, CT**, **WPKT-FM** produced a ten-part series on the arts and education designed to raise listeners awareness of devastating cutbacks in funding for arts education and how these cutbacks have gradually eroded an appreciation of the arts in this country. In addition, a series of call-in shows on arts education were aired with arts advocates and educators taking calls from listeners. John Berk, WPKT's station manager, helped to establish the Connecticut Alliance for Arts Education.

KUAR-FM and KLRE-FM in Little Rock, AR regularly provide information about the educational uses of the stations' programming to teachers in three area school districts. This is especially true for music programming, which has been almost entirely cut from the Little Rock school district curriculum. The programming offered by KUAR/KLRE is often the only material available to teachers for music education.

KCAW-FM in Sitka, AK sent a production team to the Pelican, a Native Alaskan village accessible only by float plane to work with students in writing and producing radio dramas based on Native Alaskan legends.

A number of public radio stations open their studios and newsrooms to students so they can learn the art of radio production and the basics of newsgathering.

KHPR-FM in Honolulu, HI has an internship program, developed with assistance from the University of Hawaii, to train students in radio production. KHPR's entire news staff was recruited from past interns. **KSKA-FM in Anchorage, AK**, **KHSU-FM in Arcata, CA**, and **KSMU-FM in Springfield, MO** have similar programs in place at the college and high school levels.

KUAF-FM in Fayetteville, AR has developed a Community Writing Project to create an environment for children throughout the KUAF listening area that promotes, nurtures, and sustains personal success in writing. KUAF is working with regional and local community groups to develop a variety of writing venues, events, and opportunities in the listening area. These include five interactive workshops with topics like broadcast writing, play writing, and poetry. Participants also had the opportunity to ask questions of renowned children's author and NPR commentator, Daniel Pinkwater.

"Kid's Corner," is a daily magazine-style program for 6 to 11-year-olds and their parents produced by **WXPN-FM in Philadelphia, PA**. "Kid's Corner" has won many awards, most recently a Peabody. It features music, guests, and live call-in features and is rapidly gaining in popularity. Each month the show receives more than 10,000 calls, an increase of 250 percent in two years. Special emphasis is placed on attracting the predominantly minority children of Philadelphia's Metropolitan School District.

KIOS-FM in Omaha, NE broadcasts "Kids Weekend Radio," an hour for children, from preschool through elementary, including music and stories written and performed just for kids, as well as a weekly events calendar for parents and their children. The program is produced and hosted by students enrolled in the Omaha Public Schools advanced radio broadcasting classes.

WNYC-FM in New York, NY produces and broadcasts "New York Kids," a program, for, about, and by kids. This is an interactive program that encourages the young audience to listen and call in. Children co-hosts are chosen from the "Class of the Week," which spotlights a class from a New York City school. This class contributes commentaries, reviews, and "New York Factoids" in preproduced segments as well as live features for each week's broadcast. The program receives approximately 3,500 calls per week.

"Tuesday's Child," **West Virginia Public Radio's** award winning children's program explores the finest in children's fiction, poetry, and music. In 1993, the program won the National Education Association Award for the Advancement of Learning through Broadcasting.

KMXT-FM in Kodiak, AK produces and distributes internationally a children's program titled "My Green Earth." Written and hosted by a local science teacher, the show is specifically targeted to entertaining and educating young audiences about the sciences.

KTOO-FM in Juneau, AK produces "We Like Kids," a nationally distributed program designed to educate and entertain children. It is carried by more than 55 stations throughout the nation. In addition, **KOHM-FM in Lubbock, TX** broadcasts "Kids & Classics," a program that helps children develop an interest in classical music by specifically targeting music that will appeal to youngsters.

WILL-AM/FM in Urbana, IL works with local schools to encourage participation in their Sunday afternoon children's program, "Tree House Radio," on which children have the opportunity to read their own writing and play music on the air.

Mr. Chairman, thank you for your past support of public broadcasting. We believe that our efforts in programming, life-long learning, community outreach, and expansion demonstrate our collective commitment to public service, and that they deserve your continued support. We realize that this is a time of fiscal restraint, but considering the depth and breadth of public broadcasting's contributions to the public, and our future potential, we think we are one of the best bargains in town.

Mr. MARKEY. Thank you, sir.

We will now turn to questions from the subcommittee, and we will begin by recognizing the gentleman from Texas.

Mr. FIELDS. Thank you, Mr. Chairman.

Mr. Burns, you said something in your statement that intrigued me. You mentioned the economic imperative of commercial broadcasters. Can you give me some examples of what you mean by an economic imperative and how it fits in this particular discussion?

Mr. BURNS. I think, with regard to my work, it would be a necessity to appeal to such a large group or, may I say, a lowest common denominator that might attract the underwriting of sponsors interested in selling their products—sex, violence, the kinds of things that attract, the things that I am not interested in doing and, therefore, would find in the commercial world just at first blush impossible to fund.

Mr. FIELDS. But yet you do attract underwriters.

Mr. BURNS. In fact, it is the partnership that Mr. Duggan was talking about. I would not be able to enjoy the support of—I assume you mean the commercial sponsorship of General Motors—without the early endorsement of public television, including their funding through the Corporation for Public Broadcasting and PBS itself, as well as the other venues open to someone interested in history, as I am, in the public television community, most notably the National Endowment for the Humanities and those handful of private foundations that do it.

It really is a partnership. General Motors, for example, in the case of the Baseball film, funds about 20 percent of the actual production costs, spends an equal amount, if not more, in promotion and advertising and the educational outreach that we are most grateful for. But I don't think that something as ambitious, within our modest area, as Baseball could have been accomplished in the commercial forum. And that is beyond any consideration of artistic control or manipulation. That, of course, I would find abhorrent, as I am sure members of the committee would.

Mr. FIELDS. Also, could you just kind of take us on the inside? Because you talk about that artistic control and oversight, the monitoring. How does it differ from what you do if you were part of a commercial network?

Mr. BURNS. Well, if I was part of a commercial network, first and foremost, I would not own my product. I would not be able to determine its artistic futures. Any executive over me within that network could control whether I left something in, took something out, could ask me to stress something else, could be concerned that content would be offensive to a potential advertiser and could change it that way.

General Motors has had absolutely no contact with me during the production of the film with regards to content. I do not tell them how to make automobiles, and they do not tell me how to make public television programs.

However, there is a community of support and oversight that is involved in the production of these films. The money that I receive from the National Endowment for the Humanities comes with the promise on my part to engage actively the advice of scholars who work at every aspect of our productions to ensure that we are historically accurate. For example, that we are not placing undo emphasis in a certain area.

And so these productions are influenced terribly by what I would like to call the community of public television that ranges from the academy to an underwriter who would help us design an educational component to go out to the general public, to give life, as Mr. Matthusen said, beyond the initial broadcast.

Mr. FIELDS. Thank you very much.

Mr. Carlson, let me ask you. Your request is \$425 million. Last year, in fiscal year 1996, you had the same request, \$312 million was appropriated. The administration is requesting for fiscal year 1997, 1998, 1999, \$293 million. So I guess the question is, is that figure a real figure?

Mr. CARLSON. There is, Mr. Fields, a considerable disparity between the figures, as you suggest. The corporation recognizes that

these are very tough fiscal times. But, at the very same time, we recognize that there is this enormous potential for good in the sense of information services and education and simply broadcasting and programs that affect schools and families and so forth throughout the United States, and that potential is not only important but it is pervasive.

And while appropriation levels have not kept pace at all with the authorization levels over the last few years, we have felt that it is an important thing to maintain an authorization level at the one we have now, \$425 million, in order to show appropriators that the authorizing committees themselves believe in the potential for public broadcasting.

There are a lot of things that that authorized level would allow, and I could go through those, if you would like, but I think the show of support from the authorizers is probably the most important point I could make in that regard.

Mr. FIELDS. Have you had discussions with the administration about your request?

Mr. CARLSON. Yes, we have.

Mr. FIELDS. What was their response?

Mr. CARLSON. Well, they have—depends on who one speaks with in the administration. But the OMB has asked us—has come up with a cap and asked us to remain at that. But there was no particular passion behind it, we thought.

Mr. FIELDS. OK. In 1992, in a reauthorization of CPB, certain steps were required to ensure balance and objectivity in programming, including the review of programs to identify balance problems and make that correction where imbalance was found. You mentioned a number of things that have happened—the 800 number, the mail box, the seminar, the town meetings. But the question is, since 1992, how many programs has the Corporation for Public Broadcasting reviewed for balance and objectivity?

Mr. CARLSON. Well, we have—we have had sort of an ongoing review in the last year in a general sense but not in a specific one. In reviewing the original authorizing legislation and the intent of Congress, and then the legislation that caused us to enact this open to the public campaign, so called, it was fairly clear to us that Congress was not asking for the specific review of programs and, in fact, did not want the corporation to be involved in the specific review of programs.

We have, through the efforts we have made, sought to enhance fairness and balance and objectivity, to not limit the number of voices and viewpoints that are put on the air and not to do violence to the first amendment. We have sought to seek as many perspectives in our programming as is possible.

We felt that CPB's role in this—that is, when I say this, I mean the quality of national programming—is one that is prescriptive, not proscriptive, and that show trials, so called, specific programs by the Corporation for Public Broadcasting Board, might be emotionally satisfying to some critics but so were the Salem witch trials.

We thought that the right to free speech, no matter how noxious or tendentious free speech may be at times to certain individuals, is as much a part of public broadcasting as any other medium. And

if it was coupled with the responsibility to provide full discussion of the issues that it addressed over time, that it is an attractive thing.

This is a work in progress, Mr. Fields, and it has been sort of a difficult balancing act—may not be the right term; best one that comes to mind at the moment—between the first amendment and the public interest in editorial integrity and the fact that the public broadcasting programs really must be fair and balanced. And we have gone to some lengths to talk with and hold seminars with editorial employees, both in radio and television, to offer up a constant reminder of the need for fairness.

Mr. FIELDS. Can I reclaim my time at the moment?

I don't think anyone is talking about being restrictive at all. I think when you talk about objectivity and balance, you are talking about just making sure that all sides are presented.

The question I would have, have you identified any problems relative to balance and objectivity during this period of time since 1992?

Mr. CARLSON. Well, we have—one of the things we did, which I made reference to in my statement, was commissioning an in-depth polling of public attitudes. It was something that was requested in effect by the Congress in the legislation, that the Corporation for Public Broadcasting should assess the American public's view of public broadcasting, bring in the opinions that are available about the programs themselves and then make some judgments about its fairness.

As I mentioned to you in my statement, 77 percent of the cross section of Americans, which was quite wide, who were polled felt that there was no bias problem with public broadcasting and did not have the perception even of bias in public broadcasting. That was not unimportant to us because there have been critics, many of them very well-intentioned, who have felt that certain programs, controversial in nature generally, have not been balanced or fair.

We have chosen, we think rightly, to look at the broad spectrum of programs that relate to certain controversial issues in an effort to see that those programs are balanced out in a reasonable period of time, as opposed to trying to force programmers themselves to include balance in the program.

Most of the programs on public television are of unquestioned balance. But there are occasions—and these are usually the programs that bring the loudest amount of attention—where a point of view is presented within the broadcast. Often the program is designed to do that, much like an editorial is in a newspaper or a signed opinion piece is in a magazine. And we—it has been the board's view and it is that of senior management that it is not in the public's interest for us to interfere with those individual programs but to see anyway that they are balanced out in the long run. We have worked closely with CPB with NPR and America's public television stations to see that balance and objectivity and fairness is expressed.

Mr. FIELDS. Just—my time has expired. Just to follow very quickly, certainly I don't mean this line of questioning to be hostile. But I have—in listening to your response, I am not sure that I understand what you have said, whether there has been a problem

with balance and objectivity. And then, to follow with that, whether there has been some kind of corrective measures taken to ensure that balance and objectivity.

Mr. CARLSON. I am sorry if I—if I sounded defensive on the subject. We have in public broadcasting, certainly at the Corporation, been subject to very intense criticism from, recently, small quarters over very few programs. And it is a subject that we take very seriously.

Mr. FIELDS. We are accustomed to that ourselves.

Mr. CARLSON. If I haven't explained this, I regret that. We have—as I mentioned to you, we are in an ongoing way reviewing in the broadest possible sense programs. But we do not take individual programs in front of the board of the Corporation and ask them to make sociopolitical judgments about the fairness of those programs. We didn't feel and don't feel that is an effective way to deal with this problem.

Mr. FIELDS. Thank you, Mr. Chairman.

Mr. DUGGAN. Congressman, could I add a brief word on that subject?

Mr. FIELDS. It depends on the Chair.

Mr. MARKEY. I am sure Mr. Oxley is going to—are you going to be questioning in a similar line, do you think?

Mr. OXLEY. Somewhat.

Mr. MARKEY. I am willing to bet anything that you will get the appropriate opportunity in the next 10 minutes or so.

The gentleman from Ohio, Mr. Oxley.

Mr. OXLEY. Thank you, Mr. Chairman. I would, though, yield to Mr. Duggan for some comments in response to Mr. Fields' questions.

Mr. DUGGAN. I simply wanted to say that it is we at PBS on the television side who are on the editorial front line, no pun intended. We work with producers. We have guidelines about actual programs, and CPB is a little more removed from that.

I simply wanted to say that I come to my new duties at PBS from a background, among other things, as a journalist. My first job in Washington was as a reporter. And I am totally comfortable with the idea of fairness, balance and objectivity as an ethic. I think we see that ethic at work on programs like MacNeil/Lehrer, which is a model of fairness and balance. And I want to export that ethos of fairness and balance all through the system.

I don't want to make judgments on the past, but I do want to make a commitment about the future. One is that we at PBS intend to deal constructively with this issue of both. If there is an actual lack of fairness and balance or if there is a perception, we want to deal with it by acting in good faith.

I want to mention two things that we are doing now and that we are going to do. One is that we are actively looking for new voices from quarters that may not always have been heard on public television. And I think, without mentioning any names, you will see over time and in the fairly—the programming pipeline is not a short one, as you know. But we are actively working with producers to ensure that, to borrow the phrase of a famous national leader, public television will look like America. And that means it will

not only look racially, ethnically and in gender terms like America, but in terms of diversity of viewpoint it will look like America.

The second thing that we are going to do is work with new energy with producers to encourage that ethic of fairness and balance. We are now at work with a documentary producer who is about to come to the air with a quite controversial documentary which we think is going to be an exciting contribution to the public dialogue, but we are asking that producer to have independent journalists review his work for fairness and balance and perhaps unintended incidences of unfairness or lack of balance. And we are also asking that producer to submit his work to examination by scholars so that we can come to you and also to the American people with a guarantee that we have acted in good faith.

So I think I can speak for PBS and for all my colleagues at the table in saying we are determined to act with good faith so that your investment in a service that should be public television, not conservative or liberal or ideological television, will in fact be fully public in its broad representation of all points of view.

Mr. OXLEY. Well, I appreciate that answer, and I am glad I gave you the opportunity to say that, because I had an opportunity to watch a *Frontline* program, before your tenure, dealing with the FBI, which I thought was an incredibly biased report. I was shocked, frankly, by how the sources that were used were based on a book by an author that had leanings towards the IRA, was successfully sued in Great Britain for libel, and yet was featured on a prominent program on *Frontline* that I thought really dealt unfairly with the FBI and specifically with J. Edgar Hoover.

And so I am glad that there is some attention to that, so that kind of thing, hopefully, won't happen.

Let me ask Mr. Matthusen a question. Linda Wertheimer was on the call-in program the other morning on C-SPAN, and she was asked by a caller whether tax dollars were involved in funding NPR, and Ms. Wertheimer was very indignant in saying that no tax dollars were involved in the funding of NPR, which came as quite a shock to me, having been on this committee for quite some time. Was she being disingenuous or was she being unknowledgeable or am I missing something here?

Mr. MATTHUSEN. The route, Congressman, is a little circular. What happens with most of the monies that are appropriated for public radio from the Corporation for Public Broadcasting is they go to the stations, and then the stations may take a portion of that to pay their NPR dues. So eventually a portion of that money may find its way back.

In fact, the portion of the money I get as a station manager is called my NPPAG, my National Programming and Production Acquisition Grant. I must spend that on national programming. At my particular station, which is typical of most of them, we turn around, package that and send it all back to NPR. So the idea is that it is CPB money once removed, perhaps.

Mr. OXLEY. Well, she was so adamant in her answer that I was frankly shocked. I thought perhaps I had missed something.

Mr. Duggan, do you have any information to share with us?

Mr. DUGGAN. I think we are getting into almost a theological discussion here, Congressman. But the conceit is, I believe, that once

the money leaves the Corporation for Public Broadcasting, moves through the station system and back to the producing agencies, through a kind of alchemy it becomes private money. That is to say, the money is given to the stations and then it is given to the producing entities.

The reason for this alchemy and this somewhat theological difficulty goes back to the original days of public broadcasting when there was a desperate but unsuccessful effort to create a buffering mechanism. For various reasons, the buffering mechanism was not perfectly created. But there is a kind of conception that these dollars become private dollars on their way to the producing entities. I can see how reasonable people could argue about that, but I think that is the thought process at work.

Mr. OXLEY. Yes. As a matter of fact, there was a mention in the Post today about that—in the television column—about that particular incident, and I guess I wasn't the only one that watched that in some surprise, because obviously, Mr. Matthusen wouldn't have been here today had all of the money been private and there hadn't been any tax dollars involved. I suspect he would have been not invited to attend. I just think that it is something that the public understands, and I thought perhaps her answer was a bit lacking.

Let me ask you, Mr. Duggan and also to Mr. Carlson. I have raised this question before in authorization hearings, and that is the potential or indeed the actual duplication of signals in certain metropolitan areas.

I know in this area, for example, I can get Channel 26, WETA, and Channel 22, which is Maryland. I forget what the call letters are. But in many cases, there is indeed duplication of programming. Is there some effort on the part of public broadcasting to get us away from that? I think it is one of the things that concerns a lot of people when they obviously know there is tax money involved in it and they see this kind of duplication in essentially the same markets, particularly now with must carry and cable and the like.

Mr. Carlson, do you have any comments on that?

Mr. CARLSON. Yes, Mr. Oxley. We are concerned with the overlap of some television and radio stations, and the Corporation has—we have not only written publicly and spoken publicly on this subject but also have made known our interest in helping stations to find deficiencies and take common areas when they are geographically close to each other and find ways to eliminate costs by teaming up on different kinds of services. We have and now are currently in the process of writing into our grant criteria incentives to stations to find ways to eliminate what we think and I think in the main they think are wasteful duplicative efforts.

Mr. OXLEY. Mr. Duggan.

Mr. DUGGAN. Mr. Oxley, I would point out often we see the appearance of duplication, that is to say, the so-called overlap of signals. When you examine it a little more closely, you see that two public stations in a local area have different missions and different streams of programming. I think that is important to point that out.

Here in Washington, we do have WETA, the flagship community station that is the producing station, the assisting station for baseball.

We also have a very fine station associated with Howard University, WHMM, which has a special mission of minority programming which is not duplicative in any large measure of the WETA signal. It has independent streams of programming and a special mission to minority viewers.

In Congressman McMillan's district, Charlotte, North Carolina, you have WTBI and the Chapel Hill network. WTBI is very much a local station with special local services, bringing the Charlotte Symphony, for example, to its viewers. It has a special education mission in the community of Charlotte and Mecklenburg. And though the signals might overlap, the missions differ.

Now, both of them do bring MacNeil/Lehrer, but when I visited WTVI not long ago, the widow of the college president of my local college said, I just love having these two stations because if I miss MacNeil/Lehrer at this hour, I can tune in later on get it at that hour.

We don't want to encourage duplication. But I do want to point out many stations like TVI have a vital local mission with a different programming stream, and it is important to point that out so that we don't take too simplistic a view to this question of signal overlap.

Mr. OXLEY. Let me ask, in the situation with 26 and 22 in this area, will the baseball programming occur at the same time so there will be duplication on that?

Mr. DUGGAN. I am not sure about that particular case, but I think what you find in the case of many and perhaps most overlap stations is that they counterprogram each other to avoid just that kind of duplication.

Certainly in Texas and along the swath of the country where there are Spanish-speaking viewers, we will have—in the overlap situations, we will try to encourage the stations to serve those different audiences with different programming streams and different timing of programming. So we are trying to deal with that.

One way to cure this would be such a generous flow of money from Capitol Hill that we could have alternative program services for those overlap stations and give them differing streams of programming. So I encourage you to be generous, Congressman.

Mr. MARKEY. The gentleman's time expired on that point.

Mr. BRUGGER. There is another consideration here, and that is that Maryland is a State network, and it is programmed from a central location through all of its transmitters to serve the whole State, and they may not have the capability to isolate Channel 22.

It just happens that we weren't set up—public broadcasting stations weren't set up to serve commercial markets. They were set up to serve all of the areas, and many of them are State licensees so it is really not possible. It is technically possible, but it is very expensive sometimes to isolate that and program that one channel different from the whole State.

Mr. OXLEY. Thank you.

Mr. Chairman, Mr. Burns referred to you as a Red Sox fan, and I had always thought for years—and I lived in Boston for a year—

that the term "long-suffering Red Sox fan" was just one long word. And I notice he didn't use that "long-suffering" part. And I just—

Mr. MARKEY. To be Irish and from Boston is to have a cloud, you know, trail you throughout life. But it is the enjoyment of knowing that that cloud is over you that makes life worth living.

The gentleman from North Carolina, Mr. McMillan.

Mr. McMILLAN. Just one word on the overlap. I will try to deal with that situation first.

My opening statement alluded to the fact that turf protection wouldn't allow it. I think there are ways in which combinations can be achieved; and, frankly, with the system somewhat like the university system in North Carolina, the notion of having local broadcast affiliates is an interesting one.

I think as we move into the future of television, particularly with the demise of broadcast television in the local community—there is an enormous opportunity for public television not only in terms of content but with the change in technology. I hope that is one of the things we will address creatively.

You mentioned that the widow of the former president of your school can watch MacNeil/Lehrer twice. I think she was also the mother of one of my former opponents.

Mr. DUGGAN. I perhaps should not have used that example, Mr. Congressman.

Mr. McMILLAN. That is quite all right. In fact, he networks for the University and moved to Chapel Hill. I know her well and think a lot of her.

I happen to be one who thinks that public television is often doing a more objective job of reporting and commentary than commercial television. And that is damning with faint praise, because I don't think that there is much objectivity.

And this place especially needs it. Congress needs it. I think one of the great inhibitions or obstacles to making this place functional is really lack of in-depth public understanding of the issues that we are trying to deal with, from the health care issue to the crime issue, down the list. I really see that diminishing in commercial television. Consequently, I think content becomes an extremely important factor as we look to the future.

Mr. DUGGAN. Let me answer in that respect.

MacNeil/Lehrer, which is the crown jewel of news and public affairs on public television—the MacNeil/Lehrer News Hour, while all the commercial networks are losing audience for their network news programs, has in the last 2 years increased its audience by 35 percent, showing the unerring good taste of the American people who are interested in serious coverage of news and public affairs.

Mr. McMILLAN. They are going to lose a lot more. They are going to lose 100 percent. They have lost me.

Mr. DUGGAN. If they lose them to us, I will have no regrets.

Mr. McMILLAN. Well, if they continue to lose, you will probably get competition, and then we will be in a different ball game. You have competition, and I think you are going to get competition of a different kind.

Translating that over to radio, please don't give any more explanations in response to the question that the gentleman from Ohio raised as to whether or not public radio is funded, or NPR is fund-

ed by taxpayer dollars. The answer is yes. And then you can go back and explain how it does go back out through this thing. But say yes first, not no.

Mr. MATTHUSEN. I agree, sir. I apologize for that.

Mr. McMILLAN. Clarity is absolutely essential to this process. Anyway, I think enough's been said on that. You send my compliments to the broadcaster on that. But I think that ought to be yes.

Mr. MATTHUSEN. Oh, most certainly it should. And it is particularly important in public radio that so much of that money comes directly to the local stations and they can apply that then as best they choose. And the fact that most of us choose to apply that to the product that National Public Radio produces gives us the aggregate sums so that we can produce those programs.

Mr. McMILLAN. Let me suggest one other thing with respect to the issue of integrity or clarity.

I happen to be one who thinks that our budget appropriations process is all screwed up. One of the reasons why we don't deal with the problem is we have this authorizing process. We authorize things that are never going to get appropriated. We do it on the assumption that somehow or another we are fulfilling some objective thereby. But it isn't going to happen.

There is an enormous differential between what we are being requested to authorize here and what is going to be appropriated. And yet the appropriations last year increased 9 percent over the prior year and in the current proposal would be 6 percent over what it was previously, which are relatively high rates of increase compared to other items in the budget.

And I would just simply submit that, despite how strongly you feel for the things that you are requesting, it is a little bit like the Pentagon coming in here and requesting a level of defense expenditures consistent with the height of the Cold War and then only getting appropriated 80 percent of that. I think we are much better off if we really get close to the mark in terms of what is realistic. Your dreams can be beyond that. And I just simply offer that as a constructive way to deal with it.

I would spend more time on how you leverage the dollars that you get. And I think that is going to be even more important in the future.

For example, one would wonder, Ken, what is the commercial value of The Civil War series, the Baseball series or Barney—all of which in a different context would have enormous economic value? I think this is something that we are going to have to look at in other spheres.

I happen to favor it with respect to the National Institutes of Health. If they do something that develops a breakthrough, a drug or treatment, then the public has an equity in that.

I am a great free enterpriser. I think if the government is going to put up the front-end money, the seed money, it deserves a return. We are beginning to think that way with respect to the funding of the Small Business Administration. And had we had the so-called participating security in the Small Business Administration over its life, we would have covered the entire cost of the SBA out of two investments, one of which was Federal Express. That is just

about 3 percent of it. And one other, I forget which it is. And I think we need to maybe give some thought to that.

Same holds true for NASA. If there are all these spin-offs from the space program, then where is the return to the taxpayer?

And I don't say this as a criticism. I think this is a way to creatively and financially deal with the dilemma that you are going to be faced with as we go down the road.

Mr. BURNS. Mr. Congressman, could I respond to what you just said?

Mr. McMILLAN. Yes.

Mr. BURNS. You will be pleased to know that earlier this year I was able to fully pay back the National Endowment's generous grant for The Civil War project for \$1.349 million from earnings from The Civil War, an obligation that was done before anyone else involved in the production profits—as I set aside money from the Corporation for Public Broadcasting—set aside a proportional amount of money for the Corporation's public broadcasting contribution that has been plowed back into new productions.

Mr. McMILLAN. Was that contractual?

Mr. BURNS. Yes, it—

Mr. McMILLAN. Did you do that on your own?

Mr. BURNS. It is built in—it is, in my mind, a very fair and equitable system where those that are requiring payback get paid back at 50 percent of their percentage contribution.

It allows me the kind of room to pay off unions, other creative people involved in the production of the film and other obligations that we would have to program income. And at the same time recognizes, as you said so eloquently, the obligation to the American public's equity in these productions. And I am—in fact, one of the reasons I am pleased to be involved in public television is because of that kind of arrangement.

Mr. McMILLAN. Well, I think, you are proof of this, that often you are able to pursue a course and produce a unique series like Civil War that would never get funded on commercial television.

Mr. BURNS. Never.

Mr. McMILLAN. Because the payback is too short.

Mr. BURNS. That is correct.

Mr. McMILLAN. Whatever. You described it in different terms, perhaps sociological terms. But the payback is not that immediate so they take an entirely different approach. The history perspective requires time, and I think these are unique things that we need to really give some thought to. It doesn't mean that you can't produce a return on what you are doing. It is just going to be a longer term coming.

Mr. BURNS. That is correct. I think also because of the mandate from Congress in the original setting up of all of this we have to be prepared to recognize that in our complicated society there are, indeed most of the programs, that won't make anything even in the long run. It is certainly true of all of the other documentary films that I have made.

And I am embarked on a series of programs from which I don't expect significant program income. And one of the great importances of public television is that I do not need to compromise what is my artistic and intellectual pursuit mainly because the

pursuit of the dollar might overshadow other considerations. Here, it does not. But in the case where we do enjoy the success that we have had with Civil War and perhaps will have with Baseball, we do—or the public has a mechanism to recover their contribution.

Mr. DUGGAN. Congressman, can I add one small cautionary note, however? We believe the income recovery provisions in the CPB law are good ones, and we, at PBS, are eager to drive more rational bargains with producers, especially those who are likely to make great profits to recover for new production some of that investment.

But I think that we need to look carefully at the marketplace dangers if we drive too onerous a bargain. That young scientist at NIH or NASA—if that young scientist, he or she, is put to too onerous income recovery requirements may migrate out into industry and be lost to the public good. So we have to be very careful how we calibrate the formula by which we do that income recovery.

If we are too onerous in our treatment of Mr. Burns, we will leave him—despite his own best wishes, we will lose him to those who can pay more.

So as we calibrate the formula for income recovery, I hope we will be aware of the danger of creating a brain drain that could ultimately deprive the public of the young scientist's service or the brilliant producer's services.

Mr. McMILLAN. Well, I think you are in competition with other components of your industry, and are going to draw people like Ken because you offer him something that they won't, something more than bucks.

Mr. DUGGAN. We want him to be able to feed his babies, also, however, Congressman.

Mr. BURNS. But you are correct in saying we measure richness in our society not just with the bottom line. I could very easily be making five or ten times the salary that is the base salary of the grants that we put together for these various projects in the outer world, but the kind of sacrifice to creativity and artistic control would be abhorrent to me.

Mr. McMILLAN. Well, those of us in Congress like to think that we could make a lot more on the outside, but we—

Mr. MARKEY. The gentleman's time.

Mr. McMILLAN. Thank the Chair. Thank you.

Mr. MARKEY. Let me follow up on the line of questioning of Mr. McMillan, if I could.

It is my understanding, Alex, that NIH now does not get anything back from these breakthroughs and that they have a new policy that is only of a year or two's vintage now which basically doesn't require them to give anything back to the government, which I personally believe is a mistake. I think it allows for unjust enrichment without proper recognition of the initial funding source, and I would like to see that as a law at NIH and other places.

I know that you, Mr. Duggan, you have charged in the past that PBS has not, in fact, received adequate compensation from producers whose programs go on to become large generators of income, not only from the programming itself but from the toys and the ancillary products.

Mr. DUGGAN. That is right. It has never been much of a problem in the past because we did not have—on the children's side, for ex-

ample, we didn't have for-profit producers. We had the Children's Television Workshop, a great example, which is a nonprofit corporation whose revenues from toys and books have been plowed back into the program.

Mr. MARKEY. Other producers are not nonprofit.

Mr. DUGGAN. That is right. We are now moving into an area where we are dealing with for-profit producers. I think it is right and wise to say to them we are a public service. Our stations and the citizens who contribute to public television deserve a share in any windfall from ancillary private profits that you make.

Mr. MARKEY. Let's walk through Barney then.

Mr. DUGGAN. Sure.

Mr. MARKEY. What is your deal with Barney?

Mr. DUGGAN. Well, I would have to ask the senior managers of PBS to give you the actual details, the financial details.

Let me simply say, generally, that in our new season contract with Barney, we have insisted on full income recovery—that is to say, full recompense for the PBS investment—and we have also insisted in a share of ancillary product profits from videos. So that we stand to gain millions of dollars from those new contract provisions.

We also are negotiating with the producers of Barney on a possible entirely new children's program that would involve vastly greater income shares because it wouldn't involve sort of reinventing the old history with Barney. But we clearly are demanding a new share of those profits.

Mr. MARKEY. So—just so I can understand, the existing contract requires what kind of payback by Barney to PBS?

Mr. DUGGAN. The existing contract at a certain level, I think, would pay some back to the Corporation.

Mr. CARLSON. The agreement, Mr. Markey, with Barney is that it pays back 50 percent of any funds that we have invested in that program and that the money does not go directly to the Corporation but the producer. In this case, the company that owns Barney guarantees that it goes into programming.

Mr. MARKEY. I am sorry. He promises to use it for more programming that he is going to do.

Mr. CARLSON. That is correct.

Mr. MARKEY. It is not left to your discretion as to what the revenue should be used for in the PBS system.

Mr. CARLSON. Yes. In the case with Barney, Barney was a popular character and a source of merchandising before it was ever carried on public broadcasting. You may or may not know that it was on television in Connecticut.

Mr. MARKEY. No. I appreciate that. But there is a big difference between being on in Connecticut and being on every television market in America week after week.

Mr. CARLSON. Indeed.

Mr. MARKEY. So you are offering a tremendous benefit to the Barney producers.

Mr. CARLSON. Of course.

Mr. MARKEY. Just so I understand now, the payback that the Barney producers are now required to make under the old contract is that they give back 50 percent of what it was that CPB or PBS

had provided to them, and that revenue is then used by the Barney producers for whatever new programming ventures they may have. Is that correct?

Now, under that contract, is there any right to any of the ancillary products' profits that may have been generated under the old contract?

Mr. CARLSON. No. The merchandising—all of those ancillary rights, as I understand it—was sold off by the owners of Barney before public broadcasting was ever involved.

Specifically, CPB requires that when a grantee receives a net revenue from a new program, such as through sales of videos or toys or clothes or something like that, an amount equal to 50 percent of the CPB share of the total budget be used during the next 10 years by that producer for additional programming.

Mr. MARKEY. Let me walk through that for a second. So for a new venture, a new Barney enterprise now, you put up \$1 million towards that. What are you entitled to in return if that new venture, including videos and ancillary products and profits from all sources, generates \$20 million worth of profits? What are you entitled to?

Mr. CARLSON. Well, I must say that it would depend on the case-by-case negotiation involving the attorney. We probably wouldn't be supplying a million dollars for a children's series. I am sure we wouldn't.

Mr. MARKEY. I am just using it for a simple number, the lesser.

Mr. McMILLAN. If I can interject.

Mr. MARKEY. Yes.

Mr. McMILLAN. What do we pay to get this British character—what is his name—that goes in wrecking supermarkets? You are not familiar with that?

Mr. CARLSON. I am afraid I am not.

Mr. DUGGAN. I am afraid I can't enlighten you, either.

Mr. McMILLAN. Where did I see him? Was it on A&E?

Mr. CARLSON. Is it a cartoon character?

Mr. McMILLAN. This guy is the Barney of British television. He tears up supermarket shelves.

Mr. DUGGAN. I think that is probably a locally acquired television program and not a PBS program. I am glad not to be able to answer your question.

Mr. MARKEY. Are you talking about Blinky?

Mr. DUGGAN. Congressman, let me just say we have a new consultant study at PBS that estimates that the use of the public television broadcast window alone with no financial investment from PBS would justify a 15 percent share of ancillary profits. Now, obviously, we will not be able to negotiate that large a share in every case, but in the abstract, the consultant study suggests that our broadcast window in and of itself is of economic value. And that creates a kind of new ball game because, in the past, we purchased just broadcast rights and we were not interested in those ancillary income shares.

Mr. CARLSON. Mr. Markey, I also would be glad to send you some written examples of the specific negotiation results with producers if it would be of use to the committee.

Mr. MARKEY. I do agree with Mr. McMillan's analysis, though, that one good hit, one Federal Express, properly negotiated, could substantially alleviate a lot of the pressures that exist upon the funding levels that we are more increasingly going to be constrained to work under here in the Congress.

Are there certain products, videotapes, as opposed to toys, for which you are more likely to seek contractual concessions from the producers?

Mr. DUGGAN. We have always been interested and have done negotiations having to do with videos and the actual after-market use of the program itself, education rights for teachers. We have always negotiated for those.

Toys are something of a new thing for us. Naturally, Congressman, we hope that any children's program on public television would be such a big hit that there would be toy sales and there would be an enormous cultural impact of the program, and it is our hope and intention to seek a share of those ancillary product revenues. I can't say which products, but we are going to be generally asking across the board for a share in those revenues.

Mr. MARKEY. Well, the primary defense, from my perspective, of continued public funding of the public broadcast system is that it increasingly has become the children's network for those who cannot subscribe, for economic reasons, to cable. So for the bottom one-third of the socioeconomic spectrum that does not have cable, with the three networks basically abdicating their responsibility to put on quality children's programming and without the access to Nickelodeon or Disney or any of the other channels that middle class children and their parents would be able to afford, public television becomes the source of funding. And yet it is quite understandable that the producers would think that that marketplace is one that is highly desirable in terms of ancillary products.

Mr. DUGGAN. Yes.

Mr. MARKEY So as we continue to look at your budget and seek support for funding on this panel, I think we would like to have some understanding of what deals you have negotiated and how tough you have been in extracting from these beneficiaries of public monies, that is the producers, the proper shares of revenues that can go back in to help us to fund the kinds of programming that we are seeking to put out in the marketplace and make available to the bottom one-third.

Mr. DUGGAN. We intend to do that, Congressman. We have already signaled producers that we are working with that there is a new ball game. Our board has, through a resolution, instructed PBS to drive more demanding bargains with producers, and we are well along our way.

Mr. MARKEY. What is the response that you are getting from the producers?

Mr. DUGGAN. We got an anguished yelp in most cases, Congressman, and they point out that this has never been the way we have done business in the past. And we say, you are exactly right. It is a new ball game, and we are going to do business in a new way in the future.

I do want to point out, however, Congressman, we are not only the network that parents resort to if they can't afford cable. All

parents who care about excellent programming for their children trust and love PBS, and we are the highest-rated service among young children, and we think that says something big about how well we are doing.

Mr. FIELDS. Would you yield?

Mr. MARKEY. Be glad to yield.

Mr. FIELDS. I want to underscore what you say. That is our family. My daughter wakes up, basically, to your programming and watches it in the afternoon.

Mr. McMILLAN. Would the Chairman yield for one additional comment?

Mr. MARKEY. Be glad to.

Mr. McMILLAN. One cautionary word before you become too successful. That if you start getting too high a return, then there will be a movement here to privatize the PBS and go public.

Mr. DUGGAN. Absolutely, Congressman.

Mr. McMILLAN. It is a matter of balance.

Mr. DUGGAN. Yes, yes.

Mr. McMILLAN. But I think that needs to be—

Mr. DUGGAN. Our first mission will never be to make money. Our first mission will always be to serve the mission of education, culture and citizenship, to serve the underserved audience, to do what the commercial networks cannot do, what they fear to do, what they will not do, what they lack the nobility and high-mindedness to do.

So we will always be driven by our mission and not by financial imperatives. But if in the process we can recover funds to justify the investment made by the public and by our private givers, we want to do that also.

Mr. MARKEY. But I think I would feel better, though, if I knew and the public knew and the Congress knew that the revenues which were generated were going to be put aside for more children's television and were not under the control of the producer of the original show but under the control of PBS to determine, in their judgment, where the niches may be that are underserved, which may not necessarily be the target audience of the Barney producers who may be tying into a middle class and not a lower socioeconomic spectrum or class of children that are more in need.

What I am saying to you is that this would more likely insulate it from criticism as long as we knew that whatever was coming back was being put aside over here for an agreed-upon public purpose, that might not even get served by the board of directors at PBS, who would come from—and I think just this panel right here is a good example of it—from a minority background. And I think that it would be something that would be worthy of our further pursuit.

Let me just ask one other line of questioning, and then any other members that have any other questions—I think that it would be appropriate to go back to them.

One of the unfortunate symptoms of a poor economy is that it does disproportionately affect contributions to charitable, nonprofit institutions. And PBS, the CPB, has been remarkably immune to that, and you have continued to thrive even through the hard times, which I think is quite a tribute to you.

And, at the same time, there are questions which come from the other side, which is that as the percentage of contributions continues to increase from the private sector it raises questions about the independence of the network and the independence of the producers who are tied to the contributions of those private-sector interests.

So, for example, if Dow Chemical wanted to give \$100 million to PBS, but wanted to tie it to only environmental or health-related issues, is there any possibility that they could so limit the use of the programming only to environmental or health-related programming?

Mr. DUGGAN. In public television, Congressman, we have never allowed corporate funders to exert control over content.

Mr. MARKEY. I appreciate that, but how about subject matter? Is it possible for a Dow Chemical to so limit the contribution that it could only be in that one subject area? And, if so, what do you then do to insulate the natural tendency which would exist on the part of the producer to familiarize themselves with the health or environment agenda of the primary sponsor of their program?

Mr. DUGGAN. Well, that is an entirely hypothetical question as far as—

Mr. MARKEY. I am asking it hypothetically because I want to know—

Mr. DUGGAN. I will defer to the gentlemen from the radio side because they do have endowments for specific strains of programming, and they might be able to tell you how that works because we have no way of answering it on the television side.

Mr. MARKEY. Why do you have no way of answering it?

Mr. DUGGAN. Because no one has offered us \$100 million to be devoted to one stream of programming, and it is not something we have ever considered. So we would have to debate it before giving this sort of an answer.

Mr. MARKEY. Is it a situation you have ever been confronted with?

Mr. MATTHUSEN. Not in terms of a corporate entity. But we do have, for example, charitable trusts that have provided us money for the coverage of specific program areas, generally broadly defined. We have turned down, in the past, grants from other agencies or organizations that have requested a very narrow focus for us. But it is something that we do have to wrestle with.

Mr. MARKEY. You mean wrestle with in that you look at it on a case-by-case basis? You do not have a uniform policy that rejects tying a contribution to a specific subject area or a specific project?

Mr. MATTHUSEN. Ours have been broad enough, to my knowledge. We may have a grant that is limited to the coverage of Europe rather than the limiting us to a specific country, and so we have some latitude within that.

Mr. MARKEY. Are there any conditions in which you differentiate between corporate giving and foundation giving? Do you have separate guidelines for each? In other words, I could understand where a public or a foundation grant would be viewed quite differently from a corporate grant. Do you make that distinction in your evaluation?

Mr. MATTHUSEN. I believe that is done. I will check on that and have that information supplied to you, sir.

Mr. DUGGAN. On the television side, Congressman, I do not believe we make a distinction. We simply have an overall guideline that bars control of production by the funder.

Now, there has been an interesting example. The Robert Wood Johnson Foundation funded an NBC hour or series of hours on health care. Had that been done on public television, the fact that that company had an interest in the subject matter would have been a great red flag to us, and we would have made it very clear to the funder that we would be happy to take their money but not their advice about programming.

Mr. MARKEY. Let me go at it this way. How does a Digital or a Dow Chemical or a Ford Motor Company come to select or be identified with a program as you are thanking them at the end of a program? How does that come to be?

Mr. DUGGAN. In the case of public television, these funding arrangements are usually arranged by the station. Overwhelmingly, in our system, the major series are presented by producing stations or presenting stations, and the funding arrangements traditionally have been made between the local station that brings the program to the air.

Mr. MARKEY. Then how does the station negotiate that, Mr. Brugger, Mr. Carlson? How is that negotiated with the corporation in terms of ensuring that, as the local station receives the grant from the corporation and then disseminates it throughout the entire public broadcasting system, that the passport which has been punched by the local public broadcasting station with regard to the balance and the evenhandedness in the programming has met the standards of the system as a whole?

Mr. BRUGGER. What would normally happen is a station would have the idea for the program or may in fact already be producing the program at a local level, and they feel it is good enough or attractive enough for more than their local audience.

And what they will do is essentially package information about the program, and they will go out and just start making the rounds of corporations and foundations saying, here is what we are doing. Are you interested in underwriting this? And we can give you credit at the beginning and the end of the program.

Mr. MARKEY. I guess what I am saying, as WPBS in Flint, Michigan, contracts with X corporation for a program, what are the standards which they use? And then, what is the standard which either CPB or PBS uses as that program then goes up across the whole system with regard to the independence of the producer in the development of the program?

Mr. BRUGGER. The contracts I have seen show that, essentially, the company has no say, has no contact with the producers themselves—the producers and directors of the program. The only arrangement contractually is a financial one for getting mentioned at the beginning and end of the program, or if they are going to be doing a teacher guide or things like that, they are able to get their logo on it.

Mr. MARKEY. So it is theoretically possible for a corporation to give a grant to a local PBS station, produce a quality piece of film,

but then not have it subjected to a different test or a higher test or a test by the PBS system, showing whether or not initially there may not have been a proper set of guidelines established to protect the producer from being influenced by the corporate contributor, before it goes out across the whole country?

Mr. BRUGGER. If it is going to get on PBS they have their own set of journalistic standards they apply at PBS. But because of the openness of the satellite system that has been set up and under the direction of Congress, if you have the money to buy time on the satellite system and there is time available, you could send it out and offer it to stations. Each station is making their own local decision about whether they want to air a program or accept it.

Mr. MARKEY. I appreciate that, but who reviews the criteria that was used by the local station to establish the independence of the producer from the corporate sponsor?

Mr. BRUGGER. If it is not coming through PBS with their imprimatur on it then it is up to the local station to do that.

Mr. MARKEY. Each local station. Which is completely unrealistic. That will never happen, is that correct?

Mr. BRUGGER. That is why most of those programs go through PBS.

Mr. DUGGAN. Congressman, we have occasionally had rather tense discussions with stations who have come to us with ideas for the national PBS schedule who, in their zeal to receive corporate funding, have urged us to be, shall I say, more relaxed. We have taken a pretty tough stand, and it occasionally causes tension within the system itself.

While we have been accused of lapses from time to time, I think you can rest assured that we at PBS are deeply serious about the conflict-of-interest provisions in our underwriting guidelines, and we are known as tough cops. So while this is a danger, it is one that we believe we confront pretty well at PBS.

Mr. MARKEY. PBS has been criticized in the past for allowing Exxon to underwrite programs on the environment. NPR has been criticized for allowing health HMOs to underwrite health-related programs. And it is a concern. Let me not mince words about this.

Mr. DUGGAN. We hear that concern, Congressman.

Mr. MARKEY. I understand the need for funding, but it is important that the listener or the viewer know that there was absolutely no compromise.

Mr. DUGGAN. On the other side of the ledger, Congressman, if you look at Mobil or General Motors, to take two specific examples, I think you will see a beautiful example of corporate support for education, culture and citizenship.

Mr. MARKEY. Oh, I understand, General Motors on baseball is great. General Motors, though, funding a history of automotive safety.

Mr. DUGGAN. You do not see that happening here.

Mr. MARKEY. But what I am saying to you is it is important for us to understand what the guidelines are for the use, since, unlike programming that would be on the networks at large, there is very little insulation that exists between the producer and his funding source when we are talking about public broadcasting. There is any number of built-in guidelines at CBS and NBC. The producer

might not have the vaguest idea who the advertisers on the show are. Whereas the producer at PBS knows it every day of his or her life.

Mr. DUGGAN. Every viewer can be assured and you, Congressman, can be assured that no corporate funder has had influence over the content of a PBS program, that the production is an independent one. And while often our enemies raise apparent conflicts where they will see a company supporting Wall Street Week, for example, that is a financial services company, the viewer and the Congressmen can rest assured that that corporate underwriter played no role whatever in the selection of the content or the shaping of the production. And that is a bottom line guaranty of our guidelines.

Mr. MARKEY. My time has expired.

Gentleman from Texas? Ohio?

Let me do this. Let me give each of you 1 minute to summarize your views and what you want us to remember as we are going through this process of authorizing CPB, PBS, NPR throughout the remainder of the decade.

Let me go in reverse order of the original testimony. We will begin with you for 1 minute, Mr. Matthusen.

Mr. MATTHUSEN. Thank you, Mr. Chairman.

I would suggest that the investment that Congress has made through the Corporation for Public Broadcasting to this date has been an extremely positive one. We have gone off in several directions. We are active in the area of news, of children's programming, environmental programming, business programming. It is an almost gaudy record in terms of awards won and reaching an American public that is eager to receive our product.

I would request your continued support for this kind of programming. It is something that is not available anywhere else. I appreciate Mr. Burns' comment earlier, in relating things to the defense budget, saying this is the kind of thing that we want to defend within our culture.

Thank you, sir.

Mr. MARKEY. Good. Thank you, sir.

Mr. Brugger.

Mr. BRUGGER. We talked about the need for public television in the new public television environment, and from what I have been looking at in terms of the statistics and the audience reactions, it seems that the American public feels there is a greater need.

Even looking at some statistics I recently had to come up with for an FCC Commissioner who questioned whether in fact our audiences were increasing, it showed that over the last five seasons the three major commercial networks showed a 5 percent decline in their prime ratings, whereas PBS audiences have been increasing, especially in terms of the children's programming, where it has, between 1989 and 1990, increased 50 percent in terms of the daytime audience and children aged 2 to 5, 95 percent in the 1990 to 1991 season.

When you look at the technological advances, you see them coming from public broadcasting. Whether with closed captioning or descriptive video, the use of advanced television, the use of computers or data, teacher training, that is where the advances are coming

from. If you look at what is happening even in the cable channels, they are having to become more commercial. You are seeing articles even in the Wall Street Journal about the increased commercial time, because, as they have topped out in terms of new subscribers, they are having to go more in competition with commercial broadcasters.

So I see an increasing need, and all of the evidence I see says there is an increase need for public broadcasting especially in terms of the have-nots in this country.

Thank you.

Mr. MARKEY. Thank you, Mr. Brugger, very much.

Mr. Carlson.

Mr. CARLSON. Mr. Markey, thank you very much.

If I could just make a couple of points in my final 1 minute, and that is that no broadcast or cable network can ever fill the role that public television fills in this country. The only consistent source of quality public television, informative and nonviolent programming, such as Mr. Rogers' Neighborhood, MacNeil/Lehrer, Nova and a whole list of programs I think contributes to the commonweal in this country.

Public broadcasting has its moments of frailty, but painted with a broad brush the programs are substantially more educational, more informative and more important, I think, to this American culture, and there is a place for public broadcasting as it marches into the next century.

We have asked for an authorization of \$425 million. We know things are tough. Mr. Fields and Mr. Oxley made some good points on this subject. But public broadcasting has got to be, I believe, sustained for the good of the society, and we ask for continued support from your subcommittee to that end.

Thank you, sir.

Mr. MARKEY. Thank you, Mr. Carlson.

Mr. Duggan.

Mr. DUGGAN. I simply want to observe, Mr. Chairman, perhaps echoing a theme of Ken Burns' opening statement, that, properly seen, public television is not part of the TV industry. We are not a poor country cousin of the commercial networks. Properly seen, we are an educational and cultural institution that happens to use television as our delivery system. In that respect, we are more akin to the public school, the university, the museum or the public library than we are to the cable network or the commercial television network.

If you value the role in our culture of the museum, the library, the school, I hope you will realize that that is the proper world to which we belong and that is why we are able to attract to our institution a talent of the depth and seriousness of Ken Burns.

Like the museum, the school, the library, the university, we are fragile. We must go begging to our funders, private and public, for support. But we are proud to do that because we believe that the record justifies your generosity, and we hope that you will be prudent and generous and continue to let us do what we have done so proudly for 25 years.

Thank you.

Mr. MARKEY. Thank you, sir.

And Mr. Burns.

Mr. BURNS. Mr. Chairman, if you would permit me a sort of a philosophical observation. It seems to me that all real meaning in our lives accrues in duration. And in our discussions of public television we sometimes forget the most obvious is that we are free of commercials.

What a great service we provide to our populace, and particularly those younger, who require the development of skills. The things that all of us in this room value in our lives are the things that occur in duration. Our relationships, the work that we are most proud of occur because we applied our attention.

And we have a television environment, it has been described as an information superhighway, which, though no one wishes to speak about it, seems to me pocked with stoplights along the way. We do not stop to consider the pernicious effect this has on the development of ourselves and our children when we interrupt our thinking, our train of thought, our attention, finally the only thing we have, every 6 to 8 minutes to sell soap.

This does not happen in public television. It exists as a kind of HOV lane of the information superhighway. And I think with the committee's continued support we will be able to go into the future in a very wonderful position. I am actually confident about the future of public television with this kind of support, that in an age of channel surfing and all of this sort of thing, when you have a commercial-free environment, if you have the kind of insistence on quality this network has, you have the possibility of not only retaining your audience in the midst of this increasingly cacophonous television environment but perhaps strengthening it for all times. And, clearly, because of the diminished quality as we proliferate the channels, we will need an agency where that quality is constant.

Thank you.

Mr. MARKEY. Thank you. And it has been an honor to have such a distinguished panel before us this afternoon. The responsibility of this subcommittee is that as we look towards the next 25 years for the public broadcasting system, our responsibility is to ensure that we continue to advance the original goals of creativity and originality and risk-taking and independence. And it will be our objective, as a subcommittee, to ensure that all of those objectives continue to be met as the changing world of the next 25 years confronts the planet as well as the public broadcasting system. And it could not be in better hands.

We thank you for coming here today and would like to work with you now in helping to craft that future. Thank you.

This hearing is adjourned.

[Whereupon, at 4:50 p.m., the subcommittee was adjourned.]
[Additional material submitted for the record follows.]

STATEMENT OF LAURENCE JARVIK, PH.D.

Mr. Chairman and members of the Subcommittee, thank you for inviting testimony from citizens concerned about the future of the Corporation for Public Broadcasting (CPB). I am honored to contribute to the national conversation about public broadcasting. I am a contributing member of Washington-area public television stations WETA and WHMM. I am also a member of public radio station WAMU. Several years ago, I produced and directed *Who Shall Live and Who Shall Die?*, a fea-

ture documentary shown on PBS stations WNET, New York and KCET, Los Angeles. I wrote my doctoral dissertation at the University of California, Los Angeles on the history of WGBH Boston's presentation of *Masterpiece Theatre*. Currently I am Washington editor of *COMINT: A Journal About Public Media* and director of the Washington Office of the Center for the Study of Popular Culture, a think-tank which studies federally-funded media. I might add that my late cousin Saul Haas, at that time Chairman of the Board of Seattle CBS affiliate KIRO, was appointed to the first board of the Corporation for Public Broadcasting by President Lyndon Johnson in 1969. So my comments come out of a genuine concern for public broadcasting and its place in American society.

It is still too early to tell what role public broadcasting, or indeed any form of broadcasting, might play in the multichannel, multimedia, multiplexed environment now under development, known popularly as the "information superhighway." Congress is presently considering an overhaul of the Communications Act of 1934 to reflect technological changes. At a time when almost everything else in this realm is under intensive re-examination, it would be a mistake to exempt public broadcasting from the closest possible scrutiny. Before Congress takes any other action, there should be an exhaustive top-to-bottom General Accounting Office audit of the entire public broadcasting system and the Corporation for Public Broadcasting should be brought under the Freedom of Information Act.

Until such information as results from these two measures becomes available to Congress and the American people, it will almost impossible to make informed and intelligent decisions about the future of public broadcasting. Also, Congress should schedule additional hearings to discuss "reinventing" public broadcasting to better suit the new telecommunications environment. There is simply no need to rush through a public broadcasting bill before the foundations for America's telecommunications are set. There is plenty of time for prudent and detailed consideration, during which specific concerns can receive in-depth investigation. The present authorization for the Corporation for Public Broadcasting does not expire until 1996.

Moreover, serious questions already exist as to the performance of the Corporation for Public Broadcasting under its present authorization. The present system is plagued by waste, fraud, and inefficiency. Despite the claims of public broadcasting officials to the contrary, there is no evidence of any substantive improvements.

PBS is mired in waste and duplication. A Twentieth Century Fund study found that seventy-five cents out of every dollar spent on public broadcasting is spent on overhead.

CPB estimates that one quarter of the approximately 400 PBS stations are unnecessary.

At WLVT, Allentown the station president resigned after allegations of bid-rigging during on-air auctions.

At WQED, Pittsburgh, the station president resigned in disgrace after it was revealed he had taken a second salary from a production company doing business with the station. Nevertheless, he served out his term on the board of directors of the Corporation for Public Broadcasting and recently received a commendation from the Board. He is also on the board of the American Program Service, which receives grants from CPB.

There is another large area of concern. The public broadcasting system, built and paid for by taxes on ordinary citizens, has been managed for the benefit of a small handful of privileged, money-making producers, often with political connections. This privileged access has led to the unintended commercialization of the public system.

CPB has no regular procedure to insure that conflict-of-interest pledges signed by its officers, directors, and employees are strictly enforced to prevent self-dealing and financial inurement, nor does it follow normal rules of federal agencies regarding financial disclosure and public filing of SF-278 or equivalent forms. When I called to inquire if any CPB employee, officer, or director had ever been disciplined for a breach of ethics rules, the staffer I spoke with could not answer the question and could not tell me how I might obtain the relevant information.

Federally-funded children's programs are exploited by corporations and individuals for private enrichment. Forbes magazine lately listed Barney as the third richest entertainer in America after Stephen Spielberg and Oprah Winfrey. Sales of toys and merchandise based on PBS shows such as Barney, Sesame Street, and Shining Time station gross literally billions of dollars—but not for the federal treasury and the taxpayer who makes it all possible.

Cooking shows, financial program, how-to's, and documentaries also have merchandising tie-ins. There is a veritable Home Shopping Channel for PBS merchandise including Bill Moyers books and videos, Ken Burns' "Civil War" and "Baseball," Louis Rukeyser newsletters, Yanni CD's, Frugal Gourmet Cookbooks, and Covert

Bailey's "Fit or Fat" tapes. In essence, public broadcasting provides free air time for infomercials to promote these products, yet the American taxpayer who makes it possible does not participate in these huge private windfalls.

Baseball has received, over eighteen hours of what amounts to free advertising time to promote the sale of video cassettes and assorted merchandise in what is perhaps the greatest coordinated cross-promotional blitz in the history of television. Comparable infomercial time would have an estimated value of some \$600,000 an hour, making the value of airtime on PBS given "Baseball" alone worth over \$11 million. This does not include the value of repeats by local stations and the additional interstitial programming spots, show plugs, tune-ins, and "making of..." promotional specials. All this to sell sets of videocassettes at \$179 each, using on-air 800 numbers, which generate private profits in the millions. The *New Yorker* recently estimated the grosses for *The Civil War* at \$60 million. This valuation sounds reasonable, since Ted Turner recently paid some \$40 million for homevideo rights to PBS shows, and he's not in business to lose money. *Washington Post* writer Tony Kornheiser even spotted Ken Burns on the QVC shopping channel hawking *Baseball* cards.

Another example of financial benefit resulting from PBS exposure is the recent *Three Tenors Encore!* concert broadcast from Dodger Stadium, coordinated with tape, videocassette, and CD sales. According to an article in the *New York Times* this concert had potential worldwide grosses of approximately \$50 million dollars. The show, which gained from the PBS imprimatur as well as the exposure, was privately produced by impresario Tibor Rudas—and again, he's not in business to lose money.

Now, anyone who has a product to sell would be delighted if he could place an infomercial on PBS, much less receive the cash payments PBS makes to certain program producers. However, PBS has no rate card, and the network does not grant equal access to all who wish to expose programming to the PBS audience. A similar situation, with smaller yet significant financial stakes, obtains for the placement and promotion of programming, musical acts, and book authors on National Public Radio.

In this case, with airtime such a valuable commodity, the potential for abuse is clear. As recent news accounts have made manifest, there is concern that public broadcasting is in grave danger of becoming the United Way of the airwaves, a seemingly public-spirited organization based on a wonderful idea being exploited for personal enrichment by profiteers taking advantage of business opportunities the founders might not have imagined.

Senator Dole has rightly called this federal subsidy of millionaires "Barneygate." He is to be credited for raising awareness of these issues, issues which CPB has still not fully addressed, despite Chairman Markey's trenchant questions at a recent hearing, other inquiries from members of this subcommittee, and its legal requirement to oversee the integrity of public broadcasting.

In addition to its failure to answer serious fiscal questions, CPB has failed in its mandate to ensure the excellence, diversity, fairness, and balance of public radio and television broadcasts.

CPB continues to fund Pacifica Radio, which airs commentaries by Black Panther Mumia Abu-Jamal, a death-row copkiller. Pacifica hosted the anti-Semitic, anti-Asian, and anti-white "Afrikan Mental Liberation Weekend," and now airs similar anti-Semitism and such on shows with different titles, despite passage of the Hefley amendment by Congress. Meanwhile, NPR has announced it will place its own death-row commentator on "Fresh Air."

NPR has still not answered criticism from CAMERA, a group which seeks impartial coverage of the Middle East conflict, which has done studies demonstrating a pattern of anti-Israel bias in reporting. CPB has done nothing to correct these abuses.

CPB continues to fund P.O.V., a television series which has generated serious questions of journalistic integrity—as well as simple decency—from both public broadcasting stations and members of Congress.

CPB has failed in its oversight of the Independent Television Service, which has consumed over \$12 million taxpayer dollars to provide an "alternative" to PBS programs. Despite the vast expenditure, only a handful of programs have met the minimum quality standards for PBS feed. ITVS has rejected many worthwhile projects from established talents—such as Gloria Borland, who produces *The Business Owners*, a series featuring successful minority enterprises—while pouring millions into schemes of questionable merit and integrity. One such scheme, a million-dollar-plus project called *Declarations*, actually censored conservative spokesman Dr. Christopher Manion from an episode claiming to be about "freedom of speech." CPB took no action whatsoever.

Those whose program ideas are rejected by ITVS are not permitted to see the complete documentation relating to their grant disposition, rather must accept a telephone call by appointment. The lack of a public "paper trail" for certain decisions—including vote tallies—suggests, at the very least, severe mismanagement at ITVS. Again, CPB has not done anything to rectify the situation. A CPB report on ITVS was a whitewash.

CPB has no application forms for some of its own grant programs, leaving applicants apparently at the mercy of arbitrary staff whim, without procedural redress to insure equal protection and a level playing field, and with wide potential for abuse. Members of the public cannot determine how decisions are made.

PBS seems to be subject to similar arbitrary decisionmaking. The recent controversy over *Rights and Wrongs* might have been avoided had PBS put in place procedures to insure each program is fairly evaluated according to clear and public criteria. Again, PBS rejected Gloria Borland's *The Business Owners* while choosing to air several questionable programs on other topics. CPB has not exercised effective oversight in this regard.

CPB has received thousands of complaints about shows like "Tales of the City," for nudity and indecent language, and *Frontline* Is "Journey to the Occupied Lands," accused of outright fraud in the use of faked satellite photos and other misrepresentations by CAMERA, "Public Lands, Private Profits," which Senator Ted Stevens charged violated PBS's own journalistic guidelines in that it received funding from the Mineral Policy Center, which had a vested interest in the content of the program. CPB has not taken any action to rectify these complaints.

Col. James Moncrief, who served with Patton in General Groves' Sixth Armored Division at Buchenwald, has asked for PBS to correct the fraudulent history of "The Liberators." Yet no corrective programming has been aired, nor has any been funded by CPB or scheduled to be funded. Indeed, videocassettes of "The Liberators" bearing the name of the PBS series "The American Experience" were on sale in the bookstore of the Holocaust museum when I visited, despite PBS's claim that the film had been pulled.

One might note that when NBC's "Dateline" was shown to have faked truck explosions, NBC News president Michael Gartner was fired. By contrast, the same executives who supervised "The Liberators," at the American Experience and "Journey to the Occupied Lands" and "Public Lands, Private Profits" at *Frontline* remain securely in their posts—as do WGBH station executives, and PBS and CPB programming moguls responsible for these badly tarnished series.

CPB is not subject to the Freedom of Information Act, and it has been virtually impossible to investigate either its finances or its politics. Its books are closed to the public which pays its bills. Yet the public has a right to know. As part of any reauthorization process, Congress should first make CPB subject to the Freedom of Information Act.

Further, there has been no General Accounting Office audit of CPB since its last reauthorization. In order to provide a reputable and impartial factual basis for a reauthorization debate, the General Accounting Office should conduct a full audit of CPB and especially of all CPB grant recipients, subgrantees, and contractors. Such an audit should include an evaluation of the CPB's compliance with "objectivity and balance" requirements of the 1992 legislation. It would be best to defer any multi-year authorization of the Corporation for Public Broadcasting, pending the result of such an audit and any extensive hearings Congress might hold into the actual revenues and expenditures related to public broadcasting.

PREPARED STATEMENT OF ALEX SAFIAN, PH.D., SENIOR RESEARCHER, COMMITTEE FOR ACCURACY IN MIDDLE EAST REPORTING IN AMERICA

Mr. Chairman and members of the Subcommittee, thank you for inviting testimony concerning the activities and reauthorization of the Corporation for Public Broadcasting. CAMERA, the Committee for Accuracy in Middle East Reporting in America, is a nationwide, nonpartisan media monitoring organization dedicated to full, accurate and balanced media coverage of Israel and the Middle East. We are a nonprofit grassroots organization dependent for support almost entirely on our membership, which has grown in recent years to more than 30,000 concerned citizens. CAMERA does not become involved in partisan politics either at home or abroad; we are neither Democrat nor Republican, neither Left nor Right.

CAMERA records, documents and objectively analyzes the Israel and Middle East coverage of all major media outlets. Our special concern in offering testimony before this committee is the CPB's role in ensuring responsible journalism and high broadcast standards at the *Public Broadcasting Seminar, National Public Radio*, and

Pacifica. According to 47 USC 396 the CPB is mandated by Congress to ensure "strict adherence to objectivity and balance in all programs or series of programs of a controversial nature...in ways that will most effectively assure the maximum freedom of the public telecommunications entities and systems from interference with, or control of, program content..."

It seems that CPB has used the second part of this mandate to avoid any genuine enforcement of the first part calling for "objectivity and balance," with the result that many public broadcasters now apparently view CPB's Congressionally appropriated funds as an entitlement, and any hint of accountability or oversight as "censorship." *Pacifica*, for example, has broadcast viciously racist and anti-Semitic programs such as the *African Mental Liberation Weekend*, *Family Tree*, *Continent to Continent* and *African Affairs* with no reduction in funding from CPB. As a reflection of CPB's unwillingness to take any action, *Pacifica*'s outgoing Executive Director, David Salnicker, openly defied CPB in a September fundraising letter. Salnicker wrote that rather than offering the balance and objectivity mandated by law, "Pacifica's job is to balance the news and information presented by the commercial media."

As a case study of the poor standards of journalism all too common in public broadcasting, CAMERA has prepared a more than 150 page report on the coverage of Israel in PBS documentaries. The report, *PBS and Israel: A Pattern of Bias—The Case of Journey to the Occupied Lands* was sent to all members of the Telecommunications Subcommittee, and further copies are available from the CAMERA office. For the convenience of the committee the report is briefly summarized here.

Over the last 17 years the Public Broadcasting Service has presented more than 20 documentaries bearing on the Arab-Israeli dispute, most of them leveling distorted or false charges damning Israel. *Journey to the Occupied Lands*, a recent FRONTLINE documentary focussing on Israel's alleged oppression of the Palestinians, extends and reinforces this regrettable pattern of publicly-funded misinformation.

At CAMERA's 1993 National Conference I presented a study, *PBS and Israel—A Pattern of Bias*, surveying some of these films and analyzing in detail *Journey to the Occupied Lands*. As I said at the time:

The film maker, Michael Ambrosino, claims to be dealing with the issue of war and peace in the Middle East, but as his title indicates, he reduces the entire region, with all its conflicts, with all its wars, with all its murderous dictatorial regimes, to a discussion of Gaza and the West Bank. He does not discuss the Arab attempts to annihilate Israel. He does not discuss the murderous terrorism carried out by the PLO and Hamas. He does not discuss the precarious society situation in which Israel has found herself. He does not discuss the Jewish refugees expelled from Arab countries. These are just some of the sins of omission. The sins of commission are even worse, since they involve willful lies. To cite just a few examples, Ambrosino falsely claims that Jerusalem, "a city that was supposed to be united in 1967 is as divided as ever." The fact is, before 1967 a physical wall divided the city, Jews had no access to their holy places, and Christian access was limited. Now all three religions have full access to their holy places. Ambrosino falsely claims that Gazans who want to work in Israel must prove that "they're not suspected of political or trade union activity." The fact is, the International Labor Organization has consistently exonerated Israel of such charges. Ambrosino falsely claims that Israel "altered the balance between the Jewish and Arab population to ensure that Jerusalem will never be anything but a Jewish city." The fact is, Jews have been a majority or plurality in Jerusalem for over 200 years.

The dishonesty in this film, however, is far deeper than such obvious falsehoods...

Responding to this and the detailed analysis that followed, Ambrosino and his chief researcher, Marty Rosenbluth, in their *Response to PBS and Israel: A Pattern of Bias*, allege that they have been wronged, their film distorted beyond recognition, their statements misquoted, and their characters defamed.

In fact, the rebuttal proffered by Ambrosino and Rosenbluth only compounds the errors and falsehoods of *Journey to the Occupied Lands*, thus reinforcing rather than refuting the findings of the first CAMERA study.

That study of Mr. Ambrosino's film concentrated on five major topics:

1. Mr. Ambrosino's extended, highly sympathetic interview with a Mr. Sabri Gharib, who levered the false charge, fully endorsed by Ambrosino, that his land had been stolen by Israel. My characterization of this case as "the centerpiece of Mr. Ambrosino's film" was not disputed in Ambrosino's reply.

2. Mr. Ambrosino's equally sympathetic interview with a West Bank land planner, Rami Abdulhadi, who falsely claimed that Israel does not allow expansion of towns or construction of buildings, thus forcing the Palestinians to live in "ghettos."

3. Mr. Ambrosino's absurd claims blaming Israel for the sorry condition of Gaza: "It wasn't always like this. The port of Gaza used to be a bustling commercial center on the Mediterranean coast, open to the world. Occupation changed all that..."

4. Mr. Ambrosino's bogus use of three satellite images (centering on the present location of Ariel) intended to show that Israeli West Bank towns are crowding out Arab towns and villages. Mr. Ambrosino's credibility is called into serious question because: The Arab towns in his images show no growth at all from 1973 to 1986, even though there *was* growth, some of it substantial; The "1973" image, which Ambrosino now attributes to LANDSAT, is definitely not a 1973 LANDSAT image according to Remote Sensing expert Dr. Maxim Shoshany.

5. Mr. Ambrosino's choice of a veteran anti-Israel activist as his Senior Researcher. Marty Rosenbluth has a long, documented history of extreme antipathy towards Israel, exemplified by his endorsement of ads calling for the dismantling of the Jewish state.

Of course, there are many other blatantly false charges made in the film, aimed at underscoring the allegedly ruthless efforts of Israel to exploit and subjugate Palestinian Arabs. Especially noteworthy in this regard is the false charge that Israel oppresses Gaza citrus farmers by not allowing them to export directly to Western Europe. Ambrosino and Rosenbluth level this charge even though they know it is untrue, as has been documented using their own writings. That Ambrosino and Rosenbluth would knowingly assert as true what they know to be false is testimony to the caliber of their work, and raises further, grave questions about their credibility and honesty.

If the issue were just the questionable credibility and integrity of Ambrosino and Rosenbluth, the Gaza citrus evidence would be more than sufficient to prove the point, and I would do no more than present the details. But the issue is much deeper than this. To make clear just how fallacious the film and Ambrosino's defense of it are, and just how unsatisfactory and desultory PBS's response has been, requires the in-depth analysis presented in the full CAMERA report.

That PBS and FRONTLINE would present a maliciously false "documentary" like *Journey to the Occupied Lands*, and that such films are the rule rather than the exception in their coverage of Israel is outrageous. That PBS's reaction to the facts about *Journey to the Occupied Lands* has so far been denial and stonewalling is unacceptable.

While Mr. Ambrosino may, of course, do what he wishes with his film, taxpayer-financed PBS should:

No longer promote or distribute the *Journey to the Occupied Lands* video, which it has falsely advertised to educators as providing "background and context."

Initiate proceedings to recover, on grounds of breach of contract, the roughly \$400,000 paid to Mr. Ambrosino for what was supposed to be a "news and information" documentary.

Bar the film's use of the PBS logo.

Commission an accurate documentary addressing the issues raised and distorted in Ambrosino's film.

Establish a genuine fact-checking department to ensure that from now on all documentaries broadcast under the PBS logo meet the basic standards of integrity that the American people, whose tax-dollars support such productions, have a right to expect. The present practice, in which PBS relies on independent producers and does no fact-checking of their own prior to broadcast invites the journalistic abuses that are documented in the CAMERA Monograph.

That a film as fundamentally flawed as *Journey to the Occupied Lands* was accepted for broadcast by FRONTLINE and PBS is deeply troubling, for it points to serious problems at the core of the public broadcasting system. Film proposals that hew to an ideological line, in this case an anti-Israeli one, raise no suspicions of bias and are simply accepted by these organizations as based on self-evident truths, with the result that *Journey to the Occupied Lands* is but one particularly egregious example in the anti-Israel pattern of bias at PBS.

It is urgent that networks, especially publicly-funded ones, reexamine the procedures that would allow such a production to reach the American airwaves. The still grave problems in the volatile Middle East can only be exacerbated, and public discourse debased, with the dissemination of fatally flawed productions such as *Journey to the Occupied Lands*.

ONE HUNDRED THIRD CONGRESS

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U.S. House of Representatives

Committee on Energy and Commerce

SUBCOMMITTEE ON TELECOMMUNICATIONS AND FINANCE

Washington, DC 20515-6119

August 26, 1994

Mr. Richard Carlson
 President and Chief Executive Officer
 Corporation for Public Broadcasting
 901 E Street, N.W.
 Washington, D.C. 20036

Dear Mr. Carlson:

On September 12th the Subcommittee on Telecommunications and Finance will hold an oversight hearing on the FY 1997, 1998 and 1999 authorization of appropriations for the Corporation for Public Broadcasting. In anticipation of this hearing, I would appreciate your responding to the following questions:

- 1) What level of funding is the Corporation for Public Broadcasting requesting for fiscal years 1997, 1998 and 1999?
- 2) The public broadcasting community pioneered the satellite interconnection system, closed captioning, descriptive video services, and a host of other technologies that have helped to bring public telecommunications services to all segments of American society. What plans does the public broadcasting community have with regard to the next generation of technological development?
- 3) In 1992 Congress authorized funding for a new satellite for public broadcasting. How have advances in digital compression technology affected your ability to offer services and channels beyond original projections? Please describe the types of services that are being provided using this system.
- 4) In passing the CPB authorization bill in 1992, the Committee noted that public radio and television stations have expressed a commitment to pursuing community outreach programs aimed at major educational problems, and that public television stations intend to place special emphasis on: a) adult literacy; b) development of positive programming for preschoolers; c) development of new instructional programming for elementary and secondary schools specifically targeted to national educational goals; and, d) development of programming and community activities that will increase citizen awareness of critical issues and participation in the electoral process (H.Rept. 102-363). Please summarize what has been done in these areas.
- 5) Please summarize for the Subcommittee the progress that has been made to increase the hiring of members of minority groups at public broadcasting stations. What are the current levels of employment of minorities at public broadcasting stations?

6) In 1992, the Committee directed the CPB to study the distribution formula for public radio stations, ways to channel resources to stations serving minority and rural audiences and those in communities that cannot support a full services station, and whether the grant programs further Congressional objectives. What has the CPB found to date in this review?

7) The Committee also emphasized in 1992 the importance of a timely and comprehensive review of the Community Service Grant program for public radio and television. What is the status of this review?

8) Historically, the Committee has expressed concern that an insufficient amount of minority and culturally diverse programming is available on public television. In 1988, the Committee directed the CPB to allocate an increased level of funding to the Minority Consortia. Again in 1992, the Committee expressed its desire that the funding for the Minority Consortia be increased. Please update the Subcommittee on the CPB's progress in this area. What programs have been developed by the Minority Consortia? Have these programs been carried on the national schedule for PBS?

9) During the last reauthorization hearing, witnesses raised the question of whether public broadcasting was providing sufficient coverage to labor issues in the United States. The Committee subsequently directed the CPB to address these concerns and expressed its expectation that the CPB and public broadcasters would "make greater efforts to meet their obligation to encourage diversity in programming, including programming which addresses the lives and concerns of American workers and their families, in documentaries, dramas and public affairs programming." Please update the Subcommittee on progress in this area.

10) In 1992 Congress directed the CPB to establish a mechanism for soliciting public comment on programming. The "Open to the Public" campaign has now been in place for over two years. Please describe what the campaign has entailed. How many meetings have been held, what has been the response to the comments received at these meetings? Are there plans to make changes in this program based on the experience to date?

11) The Subcommittee has continued to hear from independent producers regarding their difficulty in gaining access to the public broadcasting system. In particular, the Subcommittee has received correspondence pointing out that documentaries which received the Academy Awards for "Best Documentary Short Subject" in 1993 and 1994 were not carried on PBS. The frustration seems to be the lack of available slots for independent productions during the regular schedule. Creation of the Independent Television Service by Congress was one effort to increase participation by independent producers, but it should not be the only opportunity open to them. What other efforts are being made by the CPB or PBS to increase participation by independent producers?

Thank you for your cooperation. I look forward to hearing from you and request that you respond by September 7th. Please contact me directly or have your staff contact Kristan Van Hook or Winnie Loeffler of the Subcommittee staff at (202) 226-2424 if you have any questions concerning this request.

Sincerely,



Edward J. Markey
Chairman

Corporation for Public Broadcasting's Response
To Pre-hearing Questions Submitted
By the House Subcommittee on
Telecommunications and Finance

1. Q. What level of funding is the Corporation for Public Broadcasting requesting for fiscal years 1997, 1998 and 1999?
A. CPB is asking for an authorization of \$425 million for each of fiscal years 1997, 1998 and 1999.
These funding levels represent no increase from the FY 1996 authorization level.
2. Q. The public broadcasting community pioneered the satellite interconnection system, closed captioning, descriptive video services, and a host of other technologies that have helped to bring public telecommunications services to all segments of American society. What plans does the public broadcasting community have with regard to the next generation of technological development?
A. Public television and radio continue to perfect technological innovations that will extend both the quantity and quality of service they provide to all Americans.

In conjunction with a major radio receiver manufacturer, National Public Radio (NPR) is pioneering the first large scale test of radio data systems, and has equipped 150 stations throughout the country with data encoders that permit the transmission of a variety of useful information. Uses of this data transmission service may include traffic and emergency alerts, channel and format identification, automatic frequency selection, and position-information navigation systems to enable drivers to determine their location or the optimal route to their intended destination.

Recently, CPB underwrote a trial by the CPB/WGBH National Center for Accessible Media using computer automation to provide synthesized voice transcription for radio-and-telephone-delivered reading services for the visually impaired. This technology could greatly expand the availability of reading services already offered by many public radio stations.

The Public Broadcasting Service (PBS) continues to play a significant role in the development and testing of an advanced television standard for the U.S. The advent of packetized transmission for digital television will open new opportunities and challenges for PBS, particularly in the extension and expansion of services for the hearing and visually impaired, and other services that require specialized encoding or conditional access. This effort is expected to result in new ways of providing both one-way and interactive distance learning, and greater integration of voice, video and text based information for education, and training of children and adults.

Activity focusing on technological developments will continue to play an important role in both public radio and public television, but during the next few years public broadcasting will devote greater attention to the creation of expanded content for a multicasting environment and development of new services that utilize an increasing variety of technological systems. As distribution technology matures, some of this content will be made available for use in interactive networks and via digital datacasting. To whatever extent may become permitted by law, public television will seek to use capacity for auxiliary uses of the advanced television signal to provide schools, libraries, and businesses with content that enhances their lifelong learning activities.

Public radio and television stations have begun to employ the Internet, providing transcriptions and compressed audio program content to educational and special interest news groups. "PBS Online," which will be available this fall, will offer a nationwide network of services for educators, schoolchildren, parents, and adult learners. Public radio and television stations are involved in dozens of projects to create CD-ROM-based interactive extensions of their content, including forthcoming projects featuring the new PBS children's series *The Magic School Bus* and the highly successful science program *Newton's Apple*. Many state networks, including those in Nebraska, Iowa, Louisiana, Oregon, and North Carolina, and individual stations in Texas and Michigan, are currently developing different ways to use existing content. In conjunction with universities and state education departments, stations plan to offer a greatly expanded selection of interactive educational content, distance education, and in-service training.

3. Q. In 1992 Congress authorized funding for a new satellite for public broadcasting. How have advances in digital compression technology affected your ability to offer services and channels beyond original projections? Please describe the types of services that are being provided using this system.

A. With the addition of a second transponder acquired as part of its satellite replacement project for public radio, National Public Radio has begun a transition to digital transmission that is targeted for completion in late 1995. NPR recently adopted the newly-codified MUSICAM audio compression standard and is currently completing the design of equipment that will be deployed at public radio stations during the next two years. When the system is completed, both transponders employed by NPR will be capable of multichannel transmission of compressed digital audio. Depending on the bandwidth required by the various services that NPR envisions, digital compression may result in an increase to as much as four times that of their present capacity.

Some of the services that NPR will provide are still in a formative stage, but the additional channel capacity will result in greater availability of public radio programming throughout the country. The flexibility afforded by digital transmission will permit NPR to replicate program feeds to all channels, including those employed by smaller and more rural stations, and to monitor the use of these programs through the use of digital identification codes.

In addition, NPR plans to use of the auxiliary program capacity of digital transmission to broaden the array of services it can provide, including data transmission and services for the hearing- and vision-impaired. Recently, in connection with the CPB/WGBH National Center for Accessible Media, CPB underwrote a trial using computer automation to provide synthesized voice transcription for radio-and-telephone-delivered reading services for the visually impaired. This technology could greatly expand the availability of reading services already offered by many public radio stations.

In February of this year, the Public Broadcasting Service began its operations on Telstar 401 and terminated all use of Spacenet IV in March, following the successful implementation of both a remaining C-band and analog Ku-band transmission. Testing of first generation DigiCipher I-based digital compression equipment was completed shortly thereafter, and in August digital transmission was inaugurated, including "PTV, Ready To Learn Service" among its initial uses.

Because of delays in the adoption of MPEG-2, the international standard for digital television compression, the next generation (DigiCipher II) equipment is not expected to be available until late 1995. This will limit the ability of some users to receive digital service, but it will not impede the on-going deployment of digitally-compressed transmission, which is expected to yield an increase of as many as five channels per transponder. Analog service

will be continued for those stations that are as yet unable to receive digital signals, and as they are fully transitioned the remaining analog capacity will be converted to digital compressed service as well. (One "clear feed" analog transmission on a C-band frequency will be maintained indefinitely, as required by law.)

The increased capacity afforded by digital compression is being employed in several ways. In addition to its Ready To Learn Service, PBS has expanded its transmission of educational programming for regional public broadcasting services and for the Satellite Educational Resources Consortium and the National Technological University. Using VSAT technology that was acquired as part of its recent satellite replacement project, PBS is about to launch a nationwide data network, "PBS Online," that will become the platform for an expanded array of network services for kindergarten through grade 12, teacher training, lifelong learning, and other educational content. "PBS Learning Link," the premier telecommunications network for professional activities by teachers, is migrating to the VSAT system, as is "PBS Mathline," a service for professional development of teachers of grades 5 through 8 in a middle school mathematics project under the auspices of the National Council of Teachers of Mathematics.

A sizable portion of this newly acquired capacity will be needed to meet the greatly expanded bandwidth requirements of advanced television, but PBS is exploring uses of its digitally-compressed service in ancillary data transmission and digital multicasting in the expectation of a several-fold increase in educational programming. These uses include such initiatives as the recently announced "Going the Distance" project. Scheduled for its pilot semester in the fall of this year, this project will offer students at about 50 community colleges the ability to complete a two-year associate-of-arts degree through the use of broadcast telecourses as an alternative to attendance at on-campus lectures.

4. Q. In passing the CPB authorization bill in 1992, the Committee noted that public radio and television stations have expressed a commitment to pursuing community outreach programs aimed at major educational problems, and that public television stations intend to place special emphasis on: a) adult literacy; b) development of positive programming for preschoolers; c) development of new instructional programming for elementary and secondary schools specifically targeted to national education goals; and, d) development of programming and community activities that will increase citizen awareness of critical issues and participation in the electoral process (H. Rept. 102-363). Please summarize what has been done in these areas.

A. Since the passage of the CPB Reauthorization of 1992, CPB and the stations have moved energetically to address this commitment. There is much progress to report and I will highlight a few especially significant accomplishments to address your specific interests:

a) Our emphasis on adult literacy was bolstered in the fall of 1993 when the Public Television Outreach Alliance, funded by CPB, worked with stations, the American Council on Education (ACE) and hundreds of local, state and national organizations to develop and implement the largest outreach effort ever to encourage adults to take the GED or high school equivalency tests. ACE is responsible for the GED test which is administered in 3,500 GED centers nationwide.

Stations broadcast the Kentucky Educational Television special, "GED-Get It!" with a call-in component to enable interested people—to get more information. KET made available its 43 part series, "GED ON TV" for free use from September, 1993 for 16 months.

And many public television stations did much more. For example, one station received state funds to pilot a live, weekday show to teach reading to illiterate adults, and the state is considering providing funding to replicate the effort statewide. Several others continue to

work with local literacy providers to help non-English speaking migrant workers learn to read and write English. The Annenberg/CPB Project has commissioned the development by WGBH of a major broadcast teaching series, "Circle of Friends," targeted at those adults for whom English is a second language. It will be available nationwide in 1996.

(b) Preschool program development has accelerated significantly. In fact since 1991, CPB has committed more than \$16 million to school readiness projects, such as, extending the educational power of "Sesame Street" and "Mister Rogers' Neighborhood" into day care centers. In January, 1995, KCET's and Lancit Media's "Puzzleworks" will premiere. This is the largest preschool program series mounted by public television since "Sesame Street." It will be an important addition to the new public television "Ready to Learn Service," launched by PBS, CPB and 11 pilot stations in July 1994.

Ready-to-Learn (RTL) is public broadcasting's focused response to special Congressional and Administration initiatives in support of early childhood education. RTL represents one of the most significant changes in public broadcasting since the current structure was created in 1967, and will involve the considerable efforts of local stations, community organizations, and the national public broadcasting entities. Through this effort, CPB will expand the availability of educational and instructional video programming and support for preschool and elementary school children and their parents. CPB is working closely with the U.S. Department of Education to integrate school-readiness goals into its efforts. RTL includes the following com:

- Through public television and supplementary materials, parents, teachers and care-givers can provide a more complete learning foundation;
- Nine-hour, seamless blocks of children's educational programming will be available every weekday; and
- Innovative teaching techniques for the nation's preschoolers will better prepare all children to enter school ready to learn by the years 2000 -- the first education goal of the Congress, the President and state and local leaders.

(c) As the Ready to Learn Service was designed to address Goal One, CPB also provided planning and start-up funding for PBS's "Mathline" to address National Education Goal Five -- to be first in the world in math and science by the year 2000. This is the world's first telecommunications-based math service and uses video and on-line computing to help classroom implementation of the model teaching standards developed by the National Council of Teachers of Mathematics. Twenty stations in sixteen states have been selected to participate in the first phase of "Mathline" which is directed at inservice training of middle school (grades 5-8) math teachers.

In another new project focused on Goal Five, this year CPB provided funding to modify the Children's Television Workshop's afternoon series, "Square One TV," into an instructional mathematics series for upper elementary grade teachers and their pupils. We expect this series to be carried by many public television stations, and when it becomes available in 1995 it will be available to almost every elementary school throughout the U.S.

CPB's ground-breaking Community-wide Education and Information Service funding in 1994 was extremely well received by the stations and their local partner organizations such as libraries, community groups, schools and colleges, and local governments, to link stations as the local public telecommunications hub with local community and educational resources. Each of the twelve CPB-funded community networking projects in ten states will develop, among other services, a homework helpline, linked to the local schools mathematics curriculum.

To address the new National Education Goal Four -- teacher training -- CPB, along with Texaco and WNET (New York), provided funding to the National Teacher Training Institute for use in 26 nationwide training sites to train more than 75,000 elementary and secondary school teachers wanting to learn how to use video and computing to improve math and science instruction.

d) Over the next two years, CPB and public television will be funding programming on the theme of reducing youth violence. The Public Television Outreach Alliance, in partnership with the Nitty Gritty Cities Group, a consortium of urban public television stations, and Bill Moyers' Public Affairs Television, has made this theme the number-one educational and outreach priority. CPB has provided funds and office space for the project's staff, which will plan and coordinate the many activities. The CPB Television Program Fund has already funded for production several miniseries to galvanize local communities around this issue.

Public television will also develop programming and community activities relative to the electoral process through Project Democracy, introduced by PBS earlier this year. Project Democracy will provide a thorough and balanced presentation of significant issues in the political process.

5. Q. Please summarize for the Subcommittee the progress that has been made to increase the hiring of members of minority groups at public broadcasting stations. What are the current levels of employment of minorities at public broadcasting stations?

A. In 1993 and 1994, CPB launched two multi-year initiatives targeted to fostering diversity in the public radio and television work force and pledged over \$500,000 in total funding support. They were designed to engage public broadcasting's top managers in developing a plan of action toward work force diversity, focusing on employment of minorities in particular.

The Diversity 2000 Television Initiative, which began with a joint letter from the presidents of CPB and the Association of America's Public Television Stations (APTS) in 1993, aims to underscore work force diversity as an essential element for strengthening public broadcasting services to diverse audiences. It was followed by a seminar focusing on successful diversity management practices which was presented at the annual conference of chief financial and administrative station managers. Taped conference excerpts were shared with all radio and television station managers to heighten awareness of work force diversity issues.

The cornerstone of the initiative is a \$250,000 matching grant program, the "Jump Start Support Program," which CPB created to help stations devise innovative ideas to increase work force diversity. As of August 1994, 28 projects have been accepted for funding, in which 39 television stations are working to:

- Establish new staff positions, including management positions, to hire minorities;
- Offer training opportunities to minority and female employees to upgrade their skills for promotion to higher level positions;
- Establish paid internships and apprenticeship programs for minority students and recent graduates;
- Create staff training opportunities in diversity awareness and management; and
- Develop outreach to minority communities to encourage their involvement in public broadcasting.

CPB and APTS also began a joint publication of a quarterly newsletter targeted to station managers to increase the visibility of work force diversity issues. It provides a means for stations to share ideas, successes and practical advice on building a diverse work force.

In addition, CPB developed computerized employment reports to help stations assess their individual EEO performance and track progress. Reports include local and state-wide labor force information based on the 1990 census.

To meet the needs of the public radio community which has a much smaller employment basis (seven full-time employees at the median size in radio compared with 38 in television), CPB developed a multi-year diversity initiative in 1994 and committed \$100,000 as an initial investment to begin the "Next Generation Project." It is a system-wide program to groom multicultural professionals for top management positions in public radio by offering career development opportunities coupled with mentoring by top radio executives. The project is in the application stage and will be implemented over two years as a pilot.

CPB also funded a radio training project for \$20,000 during Unity'94, a national convention of all four minority journalists associations in July 1994 -- the first-ever joint meeting of 5,000 minorities in the news media business. The goal was to generate awareness of public radio in minority communities and encourage their participation in public radio. CPB's projects engaged minority students and rookie reporters to produce radio newscasts under the supervision of veteran public radio journalists. The project was cosponsored by National Public Radio and received additional support from KERA/Dallas.

CPB's on-going efforts to promote work force diversity include:

- Managing the industry-wide career development activities focused on multicultural program producers, both independent and station-based, and supporting their participation for expanded professional opportunities at two national conferences annually. In 1993 and 1994, CPB directed \$127,000 to support 229 producers, including 153 minority producers;
- Supporting public broadcasting stations to recruit at minority media job fairs around the country. In 1993, 38 stations recruited at 15 minority job fairs and conferences. In 1994, at the Unity'94 Job Fair, public broadcasting had the largest contingent of recruiters of any media group -- 30 public broadcasting stations, organizations, and networks;
- Expanding station applicant pools by helping to identify minority job candidates;
- Promoting public broadcasting job opportunities nationally through a 24-hour telephone job line; and
- Providing technical assistance to stations in developing and managing effective Equal Employment Opportunity (EEO) programs.

While a number of training programs have been funded since 1992 for professional development of public broadcasting employees including minority employees, 12 projects are specifically targeted to training of minorities and diversity management training for public broadcasting employees, volunteers, and free-lancers. They contribute

to increasing the pool of qualified minorities for public broadcasting employment and advancement of minorities within public radio and television. CPB invested close to \$2.5 million for:

- Radio news training offered by National Public Radio to develop journalistic skills and increase and diversify local and national on-air voices and news stories in 1991, 1993, and 1994;
- Radio production, audio-engineering, on-air fund-raising, basic reporting, and announcer training coordinated by the Indigenous Broadcasting Center in Alaska in 1993 and 1994;
- Radio volunteer and staff training emphasizing fund-raising and recruiting and training rural news reporters, Alaskan Natives in particular, offered by Raven Radio Foundation/KCAW in 1993;
- Native American radio station governance development to plan for stations' growth which includes expanded employment and training opportunities for staff and community volunteers in 1993;
- Latino producers intern program organized by Radio Bilingue to increase the number of Spanish-speaking producers in public radio in 1991 and 1994;
- Rural radio training conducted in Spanish to develop producers and volunteers conducted by Northwest Chicano Radio Network in 1993 and 1994;
- Television training in production, directing, lighting, and post-production for station employees and volunteers conducted by the Puerto Rico Public Broadcasting Corporation in 1993 and 1994;
- Basic broadcast and production training for a radio station with significant minority staff and volunteer participation to develop a pool of producers targeted for long-term specialized production training, offered by WWOZ-FM in 1993;
- Executive management training offered as one-week seminars to public broadcasting managers with an emphasis on giving a broader foundation on management skills and developing national leadership roles for minority managers in particular. The project has been coordinated by Alaska Public Radio Network and was funded in 1991, 1992, and 1993; and
- Leadership training in work force diversity management offered as executive seminars and on-site station training sessions by the National Association of Blacks in Public Broadcasting in 1992, 1993, and 1994.

Additionally, two projects, funded in 1992, continue to train staff and volunteers of Hispanic-controlled radio stations, increasing their professional growth and employment potential in the media industry.

Public broadcasting in the U.S. employed 14,471 full-time workers as of January 1994. Of the total, 2,685 (18.6 percent) were minorities. While the full-time total employment increased by 0.3 percent since January 1992, minority employment increased by 4.8 percent. In television, 26.5 percent of new hires at stations in 1993 were minorities. This represents an increase over 1992, when 24.5 percent of new hires were minorities. For radio, the percentage of minority new hires in 1993 was 23.6 percent, while in 1992 it was 22.0 percent. The following table shows the progress made in minority employment since 1992.

PUBLIC BROADCASTING EMPLOYMENT PROFILES

Full Time Positions, U.S. Only

	Public Television			Public Radio		
	Total Number	Employees Number	Minorities %	Total Number	Employees Number	Minorities %
Officials & Managers						
1994	2,364	256	10.8	1,594	252	15.8
1992	2,270	221	9.7	1,469	208	14.2
Professionals						
1994	3,749	668	17.8	1,555	267	17.2
1992	3,830	662	17.3	1,470	212	14.4
Technicians & Sales						
1994	2,832	527	18.6	327	52	15.9
1992	2,971	531	17.9	325	57	17.5
Support						
1994	1,781	578	32.5	269	85	31.6
1992	1,841	600	32.6	258	71	27.5
<hr/>						
All Jobs						
1994	10,726	2,029	18.9	3,745	656	17.5
1992	10,912	2,014	18.5	3,522	548	15.6

Source: CPB Annual Station Activities Survey

6. Q. In 1992, the Committee directed the CPB to study the distribution formula for public radio stations, ways to channel resources to stations serving minority and rural audiences and those in communities that cannot support a full services station, and whether the grant programs further Congressional objectives. What has the CPB found to date in this review?

A. CPB conducted a major review of its TV and radio grant programs in 1992. As a result of that review, CPB revised its radio grant formula to provide additional support for the smallest stations in its radio grants programs. In addition, incentives are now provided to 20 fully funded radio CSG stations in rural areas and to 55 stations that have a minority focus (staff, board, and/or audience). CPB developed two new grant programs for rural areas unable to support full service stations that currently support an additional 21 stations.

These programs began with the 1994 grants and are growing as all national organizations make stations aware of the grant opportunities. CPB has devoted over \$5.7 million to these efforts.

7. Q. The Committee also emphasized in 1992 the importance of a timely and comprehensive review of the Community Service Grant program for public radio and television. What is the status of this review?

A. The results of the 1992 CSG Review can be found in the reallocation of over \$5.7 million to rural and minority radio stations after a full discussion with the stations then participating in the grant programs. The television discussions resulted in CPB exploring new ways that TV stations could become more efficient or work together to reduce infrastructure costs.

A subsequent CSG Review resulted in additional fine tuning of CPB's new grant programs, mainly in radio, that allowed stations to come into the grant programs as they became qualified for them instead of once a year.

In the next year CPB expects to have a wide ranging discussion with both TV and radio stations to discuss the grant programs in relation to the variety of services stations provide and the allocation of funds to reward such services.

8. Q. Historically, the Committee has expressed concern that an insufficient amount of minority and culturally diverse programming is available on public television. In 1988, the Committee directed the CPB to allocate an increased level of funding to the Minority Consortia. Again in 1992, the Committee expressed its desire that the funding for the Minority Consortia be increased. Please update the Subcommittee on the CPB's progress in this area. What programs have been developed by the Minority Consortia? Have these programs been carried on the national schedule for PBS?

A. In FY 1995, the five Minority Consortia will each receive \$300,000 for programming directly from the Television Program Fund. Additionally, CPB's multicultural programming advisory board recommended that \$2 million in other multicultural programming money also be given directly to the five consortia. An additional \$1,500,000 is earmarked for minority consortia administration, an increase of \$250,000 over FY 1994. Further, CPB, the Minority Consortia, and the public broadcasting stations recently agreed in principle on a proposed partnership to establish a \$5 million Minority Program Fund to begin in FY 1996.

Since 1989, 55 hours of programming have been produced by the five consortia -- the National Latino Communications Center, the National Black Programming Consortium, Pacific Islanders in Communications, Native American Public Broadcasting Consortium and the National Asian American Telecommunications Association -- and 35 hours have been aired on public television. Currently 28 projects are in the production pipeline.

9. Q. During the last reauthorization hearing, witnesses raised the question of whether public broadcasting was providing sufficient coverage to labor issues in the United States. The Committee subsequently directed the CPB to address these concerns and expressed its expectation that the CPB and public broadcasters would "make greater efforts to meet their obligation to encourage diversity in programming, including programming which addresses the lives and concerns of American workers and their families, in documentaries, dramas and public affairs programming." Please update the Subcommittee on progress in this area.

A. Public television and radio report on a range of issues affecting workers. These issues include the debate about NAFTA's effect on the job market, smoking in the workplace, international labor unions and the effect of the weather on certain types of jobs.

NPR's news and public affairs programs "All Things Considered," "Morning Edition" and "Weekend Edition" have reported on these and other work and labor-related issues approximately 150 times in the past 18 months, amounting to over 13 hours of airtime. "Talk of the Nation," a national call-in show, dedicated 11 hour-long programs to various job and labor topics as well.

There were over 14 hours of documentary format, in-depth programs distributed by PBS concerning these topics as well. PBS has also

presented extensive in-depth reports and panel discussions concerning labor, employment and foreign workers issues on the "MacNeil/Lehrer Newshour" on at least 12 different broadcasts. Additionally, discussion of current labor and employment issues is an on-going part of a variety of public affairs panel shows.

Radio:

"Talk of the Nation" gives callers nationwide from all walks of life the opportunity to participate in the discussion. Some of the working-related forums presented include:

- A show about sexism and office strategy;
- Shows where listeners called in to describe their jobs and another where work and family relationships were discussed;
- Shows about labor in America, employee ownership, and global companies; and
- A show about jobs that posed the question: "Do we work for love of job or money?"

CPB was the major funder for the series "Working" by Dan Collison. The series consists of twelve 6 to 8 minute modules and six 12 to 18 minute pieces, aired from March, 1993 through February, 1995. Each program is about Americans on the job, and varies from people who do thankless, tedious or unique jobs to stories about the changing make-up of the workforce. The program is on NPR and is available via satellite to non-member stations.

Television:

Some of the documentaries that have aired on PBS include:

- Growing Old in a New Age, "Work, Retirement and Economic Status." Presented by the University of Hawaii Center On Aging, this program explored labor force trends, including early retirement and new job opportunities for older workers.
- The American Experience, "Sit Down and Fight - Walter Reuther and the Rise of the Auto Workers Union."
- Challenge to America, "Winning Strategies" illustrated firsthand the concrete methods that U.S. companies, schools and political leaders were using to recapture America's competitive edge. This included examination of the transformation of labor-management relations at Ford.
- "Profits and Promises: Reworking the American Dream." This documentary examined the challenges facing business and employees in an era of economic competition, stress and company downsizing.

"MacNeil/Lehrer Newshour" features included a report on the United Farm Workers five months after the death of Cesar Chavez, extensive discussion over many broadcasts about NAFTA and possible job migration, and an on-going debate during the election season about which candidate was best for working people. These panels included representatives of organized labor, both political parties, private companies, professional and public interest organizations.

Additionally, the Independent Television Service (ITVS) is developing "The Uprising of '34," a joint presentation with WUNC commemorating the 60th Anniversary of the textile workers labor uprising in North Carolina. This will be an oral history, documentary-style presentation.

10. Q. In 1992 Congress directed the CPB to establish a mechanism for soliciting public comment on programming. The "Open to the Public" campaign has now been in place for over two years. Please describe what the campaign entailed. How many meetings have been held, what has been the response to the comments received at these meetings? Are there plans to make changes in this program based on the experience to date?

A. CPB created Open to the Public in 1992 to address Congressional concerns about objectivity and balance in national programming. The Corporation delivered a report to Congress in January, 1994, describing its efforts to comply with the legislation. The Corporation learned that, more than anything else, the American people are concerned about quality. They value public broadcasting's educational mission far more than they are concerned about perceived bias or imbalance.

Over the past 18 months, Open to the Public has included:

- A series of meetings with representatives from the public broadcasting system and special interest groups to solicit comments about the Open to the Public process.
- A public hearing in Washington earlier this year for advocacy groups and observers to present their views directly to the CPB Board. Representatives from more than a dozen groups, including the National Rifle Association, Accuracy in Media, People for the American Way, and the Human Rights Campaign Fund, participated in the meeting.
- A dedicated post office box for cards, letters, and other written material regarding public broadcasting. More than 5,000 have been received to date.
- An Internet e-mail address so viewers and listeners can submit on-line comments.
- A toll-free telephone number so viewers and listeners can register immediate comments about public broadcasting. CPB has received more than 14,000 calls since December 1992.
- A series of electronic town meetings (in Columbia, South Carolina; Dallas, Texas; Seattle, Washington; and Tampa, Florida) that gave Americans the opportunity to speak directly to the CPB Board and officers about national programming. These town meetings were broadcast locally (in the cases of Florida and South Carolina, statewide), and the results were disseminated nationally.
- Public service announcements for public radio and television stations that encourage audiences to "talk back" to CPB through the toll-free telephone number and the post office box.
- A national poll and a series of regional surveys that found that Americans value and trust public broadcasting, and that a majority do not perceive bias or imbalance in programming.
- A series of seminars on editorial integrity and programming responsibility for public broadcasters.

- A "report card" on quality and excellence in public broadcasting prepared by a national panel of media critics, scholars and broadcasters, the results of which are now being analyzed by CPB.

11. Q. The Subcommittee has continued to hear from independent producers regarding their difficulty in gaining access to the public broadcasting system. In particular, the Subcommittee has received correspondence pointing out that documentaries which received the Academy Awards for "Best Documentary Short Subject" in 1993 and 1994 were not carried on PBS. The frustration seems to be the lack of available slots for independent productions during the regular schedule. Creation of the Independent Television Service by Congress was one effort to increase participation by independent producers, but it should not be the only opportunity open to them. What other efforts are being made by the CPB or PBS to increase participation by independent producers?

A. CPB funds independent producers through its various mechanisms -- the Television and Radio Program Funds, the Challenge Fund with PBS, the Minority Consortia, as well as the ITVS. Our recent commitment to increase significantly funding to the Minority Consortia in FY 1996, which was mentioned in the response to question 8, will provide new resources aimed at minority independent producers.

PBS makes decisions, independent of CPB, as to what programming it will make available to stations. The public television system is based on the principle of local autonomy: each station ultimately decides the makeup of its program schedule in our democratic system.

PBS makes its programming decisions with a great degree of careful consideration. It is a broadly-gauged broadcasting service. This means that in the limited number of hours each week, PBS must provide children's, science, history, drama, performance, music, how-to and other educational programs in addition to news and public affairs programming. Every day, as a result, PBS has many more proposals and programs competing for limited funds and schedule time than it can accommodate. Competition for space in the PBS National Program Service is fierce, and given the news and public affairs programming already being provided, PBS must decline to distribute many, many programs which producers deem worthy.

David Ochoa
Board Member
Independent Television Service

My name is David Ochoa. I am member of the board of directors of Independent Television Service (ITVS). On behalf of ITVS I would like to offer this written support of the CPB Reauthorization. During the last authorization session, Congress gave ITVS and CPB specific areas of direction. ITVS has since acted on this direction and worked to become a vital and important partner with the Corporation for Public Broadcasting, the station community, PBS and independent producers in making public broadcasting a more relevant and innovative service medium.

I wish to thank you for creating ITVS. More importantly, I want to thank you for letting ITVS work and be successful. We are proud of our record of supporting and facilitating new and creative work by independent artists for our nation's public broadcasting system. I will review our record :

INSTITUTIONAL ACCOUNTABILITY:

1. ITVS has successfully completed four independent audits by Price Waterhouse.
2. ITVS has been internally audited by CPB for contract compliance and internal controls. We have consistently received good reports from CPB.
3. ITVS audits all of its funded limited television series, and selectively audits individual programs.
4. ITVS, in response to Congressional concerns, has in its contract agreements, a provision to share any and all ancillary income possibly generated from funded productions and their broadcast.

EFFICIENCY:

1. Our entire national board of directors serves as volunteers, without pay.
2. We have a staff of 18 with an a median salary of \$37,000. (Our highest paid position makes \$75,000). We are lean and efficient .
3. In fact, the average hour of an ITVS funded single program costs \$166,000; the average hour cost of a series episode is \$432,000. These figures are well below the average cost of other national public TV programs and significantly below average commercial TV costs.

ON GEOGRAPHIC BALANCE:

Congress told us to strive for more geographic balance in our funding process. During our first funding cycle, 80% of the grants went to producers from New York and California only. We recognized this problem and changed our solicitation procedures. We now monitor and review these efforts on a regular basis.

In the last national funding cycle alone, producers living in 17 states received ITVS funding contracts. ITVS has created a regional (and national) funding system to insure that money granted reflects Congress' desire to achieve real geographic diversity and national representation. Furthermore, our office is located in the Midwest, to help achieve this diversity.

ETHNICITY AND GENDER:

Congress requested that ITVS support minority and multicultural programs and to bring new voices and stories to American public television. We are accomplishing this goal. Our invitation and solicitation efforts go out to nearly 17,000 producers and organizations located throughout the country. A majority of our funded programs are produced by minorities and women.

ITVS has also made a solid commitment to hiring a diverse staff on all levels. In 1990, Congressman Richardson expressed his concern on the level of hiring of minorities by public television entities. The ITVS staff of eighteen is comprised of twelve women and eight persons of color. In fact, each of our department directors is a person of color, including our Executive Director, our Director of Finance & Operations, our Communications Director, and our Director of Production / Programming.

AWARDS:

Congress in its mandate, told us to take risks, be creative, do good work, and positively contribute and enhance public television. We are proud to report that these program goals are being achieved. ITVS funded programs are being recognized nationally and internationally:

1. An ITVS program, **FOR BETTER OR FOR WORSE**, was an Academy Award Nominee for Best Documentary in 1994. This documentary also won the Chicago National Media OWL Award: First Prize for Independent Documentary.
2. The ITVS funded film, **ANATOMY OF A SPRINGROLL**, won both the National Educational Film and Video Festival Special Jury Award and a national CPB Gold award for best Local Programming.
3. **POST NO BILLS**, another ITVS funded production, won the Silver Hugo at the 1993 Chicago International Film Festival.
4. **PASSIN' IT ON** won the Grand Prize at the 1993 U.S.A. Film and Video Festival in Dallas.
5. The ITVS limited series, **TV FAMILIES** has garnered a number of awards for its individual programs :
 - **DOTTIE GETS SPANNED** won the Grand Prize at the 1994 U.S.A. Film Festival.
 - The 1994 Sundance Film Festival awarded **FAMILY REMAINS**, their first ever prize for Excellence in Short filmmaking.

•And MOTV, won First Place at the Black Filmmakers Hall of Fame.

I could go on. The point is that ITVS programs have met the standard for excellence as set forth by this Congress.

OBJECTIVITY AND BALANCE:

Congress has expressed its concern for objectivity and balance. The ITVS limited series, DECLARATIONS: ESSAYS ON AMERICAN IDEALS that was broadcast earlier this Spring on PBS consciously sought and included a broad, diverse range of perspectives about how Americans live and view these ideals in today's society. This series used 14 essayists to create thought provoking essays on the basic American ideals of Equality, Liberty, and the Pursuit of Happiness. It featured a range of voices from Derrick Bell to Jeane Kirkpatrick, from Salman Rushdie to Jack Kemp and Molly Ivins.

We at ITVS have attempted to fulfill our congressional mandate: To address the needs of unserved and underserved audiences, particularly minorities and children, and to increase diversity and innovation of programming to be made available to the 341 public TV stations.

ITVS distributes \$6 million annually for the development, production and packaging of independently produced TV programs. Our goal is to complete these productions, get them programmed on our nation's public TV stations, have them seen by their audiences, and most importantly, to attract new viewers to public broadcasting nationwide.

LABOR ISSUE PROGRAMMING:

In 1990, Congressman Richardson raised the issue of a lack of programming concerning the labor community in the United States. ITVS is pleased to state that it has moved forward to proactively address labor issues via several programs.

1. In the DECLARATIONS series, highlighted above, labor issues are featured in several of the essays.
2. ITVS has funded the soon to be completed production, THE UPRISING OF 1934, a documentary program that takes an in-depth look at the monumental labor strike of 1934 and its far reaching ramifications for American labor and economic systems especially in the South.
3. During the latest round of our open call for single programs, the ITVS commissioned peer panel recommended the funding of a program that examines the life and legacy of the influential labor organizing figure Cesar Chavez.

ON-AIR and CARRIAGE:

As of this date, the Independent Television Service has had one three-episode limited series as well as seventeen single programs or specials broadcast on public television stations.

For example:

- A QUESTION OF COLOR aired on 272 stations.
- The DECLARATIONS series aired on 247 stations.
- ANATOMY OF A SPRINGROLL aired on 226 stations

By the end of the year, two more limited series --encompassing thirteen episodes-- and three single programs will be broadcast on public television stations across the country.

In addition to above programming, ITVS has five limited series and 51 single programs in various stages of production. These programs will be offered for broadcast to public television stations nationally once completed and packaged. Since 1991, ITVS's first contracted year, ITVS has funded a total of eight limited series and 71 single programs or specials.

ITVS is totally committed to giving voices to minorities and children, and achieving geographic diversity and plurality of views through our funded programming. Our future program efforts will include a multi-year commitment to creating new children's programming which began this past July. And we are already embarked on pursuing new production partnerships with our independent producer communities and with local public television stations.

CONCLUSION:

The Independent Television Service is a partner and member of our nation's public broadcasting community. After what was an intense and challenging startup phase, we are now on a full schedule of production funding of new programs, broadcast distribution, and public outreach.

ITVS has heeded the recommendations made by the Congress and, at the same time, fulfilled the goals of its legislative mandate. We have taken risks, and in the process have also won accolades and awards. We have been creative and cost efficient.

Finally, we envision our relationship with the Corporation for Public Broadcasting, the station community, and Public Broadcasting Service as a growing and interdependent one. We share similar mandates and a mission to bring informative, educational and relevant programs to the many audiences that watch public television.

Public television remains the only true public service medium and institution that strives to represent and embrace the many disparate voices of our changing nation. It is the only medium that is driven not by commercial pressure to sell products but to serve as a place for expression, thought and debate.

ITVS looks to you to help support these critical efforts as we strive to encourage the understanding of challenges and opportunities raised by the multiculturalization of America and how public television will play a vital role in this national dialogue.

Thank you.



INDEPENDENT
TELEVISION
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THE HIV PUBLIC TELEVISION PROJECT

The HIV Public Television Project (working title) is a series of four one hour programs which explores and addresses the issues, challenges, and experiences of living with HIV/AIDS in America. Produced from the vantage point of people who are living daily with the virus, the series provides a forum for sharing the achievements, frustrations, disappointments, aspirations and successes of those who are infected and/or affected by HIV disease.

The series breaks rank with traditional programming by acknowledging and giving voice to the broad range of diversity and perspective within this community which includes positive people, and their loved ones, care providers and advocates, and by making this community its primary target audience. Through first-person insights, innovative storytelling, entertainment, and creative expression the series aims to present opinions, strategies and tools which may aid viewers in defining, weighing, and making choices about their lives; as it aims to inspire, amuse, provoke, and provide a sense of catharsis, relief and hope.

Anchored by the voices of men, women and children within the HIV community, the series opens up the magazine format, allowing fluid movement between genres which range from short documentary to experimental narrative, from dance to live comedy and animation.

THE PROGRAMS

• PROGRAM ONE: OUR WORLD, OUR COMMUNITY

Program One looks at the ways that many societal issues—including race, class and gender issues—impact the lives of people who are living with HIV and AIDS. It explores some of the ways that HIV positive people have found supportive relationships within their communities, families, loved ones and care providers as individuals confront issues of recovery, death and dying, disclosure and isolation.

• PROGRAM TWO: OUR IDENTITY

Living with HIV not only brings about changes in one's lifestyle. It often means a continual reassessment of one's worth as a human being and a re-evaluation of what is important in one's life. Program Two explores many of these issues of identity, as it tackles stigma, denial and changing health status. The program addresses financial issues and sexuality as critical concerns in the lives of HIV positive people.

INTERSTITIAL MATERIAL

Featured throughout the series is the work of choreographer David Rousseau and members of his modern dance company, Reality. Their work has been hailed for its ability to bring hard-hitting social issues to the concert dance arena while breaking the boundaries between dance, theatre and popular music.

HIV positive videomaker Richard Cardran, a.k.a. Tab Lloyd contributes a video column to each of the four programs, adapted from his work as a writer for *Diseased Panah News*. Combining archival film footage with contemporary video and television techniques, "Tips from Tab" provides searing commentary on bureaucratic red tape, finances, medical hoaxes, and the American health care system.

Also featured are animated cartoon excerpts from the recently published book "Queer and Loathing" (Viking/Penguin), author David Feinberg's cynical lamentations on living with HIV.

• PROGRAM THREE: OUR CARE

The theme of Program Three is care. The program addresses health care and treatment issues from the vantage points of a comprehensive HIV Western medical facility, as well as a clinic that focuses on Chinese medicine in the treatment of HIV disease. This program explores some of the many individual choices that positive people are making about treatment, including aspects of decision-making about planning for illness and death.

• PROGRAM FOUR: FIGHTING FOR OUR LIVES

Program Four holds that activism exists because people continue to die. It explores some of the fears and concerns about death, as it gives voice to expressions of grief and commemoration. It also explores some of the many ways that individuals and organizations are making a difference in the battle against HIV/AIDS and in our society.



INDEPENDENT
TELEVISION
SERVICE

OUR IDENTITY

SHOW TWO FEATURED SEGMENTS HIV PUBLIC TELEVISION PROJECT (working title)

• SMASHING PLATES

Producer/Director: TBA

Musical comedy writers John Grevson and Glenn Schellenberg, who scored the 1993 feature film *Zero Patience* team up for this rousing program-opening parody on stigma. Set in a restaurant, this musical features members of New York City's AIDS Theatre Project whose stellar voices and deaf dish-breaking serve to cast off stigma, both real and self-imposed.

• TONYA'S STORY

Producer/Director: Lucy Winer

Co-producer: Catherine Saalfield

"All my life I've struggled with being a lesbian, being Black, and with being adopted. For the first time in my life I've stopped trying to be what other people want me to be. Today I know I have value." So reflects Tonya Hall, a member of the AIDS Theatre Project cast, a long term survivor, a recovering addict. Diagnosed with GRID in 1983, at a time when women weren't thought to be susceptible, her life in many ways parallels the history of the pandemic. Today her shrewd common sense and startling sense of humor are documented as she prepares to meet her birth mother for the first time, while facing the prospect of losing her sight to CMV retinitis.

• SNOWFIRE

Producer/Director: Ayoka Chenzira

Snowfire is the story of Benjamin, a 61-year old West Indian man who cannot accept the fact that his son died of AIDS, nor the fact that he was gay. An experimental narrative which blends photo animation with live action to evoke both memory and present day reality, Snowfire draws upon the traditions of family and culture as Benjamin struggles to find meaning in his son's life and death.

• MIKE AND DEBBIE

Producer/Director: Dan Jones

Taped in and around their home in Del City, Oklahoma, Mike and Debbie share the story of their American dream turned upside down in the wake of Mike's HIV positive status and weakening health. Mike was an accountant until two years ago when he retired and went on disability, becoming a "house husband". Debbie, who is negative,

now provides their sole source of income and her salary can't begin to meet their expenses. Despite the financial pressures, and against enormous odds, their relationship has grown steadily stronger.

• SEXUALITY

Producer/Director: Calogero Salvo

Contributing Producer: Cheryl Chisolm

Combining documentary and archival footage, this segment brings together a variety of voices to look at sex and sexuality from the vantage point of positive people. In Atlanta, Debbie Thomas learned to "get out and live again" with the help of her son, forming a dating service for positive people. British spiritual workshop leader and longterm survivor Nick Bamforth shares his passionate belief in the integral bond between spirituality and sexuality. In New York, Lori Avers confronts issues of desirability and disclosure to potential partners, and positive/positive and positive/negative couples share insights on both the responsibilities and joys of safe sex.

• BERTHA IRONBOY

Producer/Director: Mona Smuth

Although she was diagnosed with HIV in 1989, Bertha, a 36 year old Lakota woman, says she did not come to grips with her status until she discovered she was pregnant two years later. Shot on location at the Pine Ridge reservation in South Dakota and on the city streets of Minneapolis, Bertha shares her story of spirituality, as she educated herself and her doctor about pregnancy and HIV, and left the fate of her unborn child to the Creator.

• LUNA

Writer: Lewis (Luna) Ortiz

Producer/Director: Lucy Winer

Animator: Shawn Atkins; Co-producer: Catherine Saalfield

Luna, a gay Latino from the Bronx, was diagnosed at the age of 15, just months after the abrupt end of his first relationship. Six years later, he's written the monologue "Picture It", which evokes his memories of that time, and his subsequent process of "growing up". A poet, photographer, artist and performer (who loves to dress up like his idol Marlene), Luna will collaborate in this mixed genre video performance of his work.

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FIGHTING FOR OUR LIVES
SHOW FOUR FEATURED SEGMENTS
HIV PUBLIC TELEVISION PROJECT (working title)

• PROJECT TRANSITIONS

Producer/Director: Jana Birchum

Residents and care providers at Project Transitions, an AIDS hospice in Austin, Texas, share their perspectives on the meaning of the final days of a person's life, on grief, and on dying with dignity.

• BREATHS

Producer/Director: Julie Dash

In a special tribute to the many persons who have died of AIDS, Sweet Honey in the Rock are featured in this cathartic music video of their song "Breaths" which reflects a spiritual relationship between life and death. Images of the AIDS Quilt, altars, protests, and other memorials are woven throughout as a reminder that activism exists because people continue to die.

• MELVIN AND JOHN

Producer/Director: Gary and Joanelle Robinson

Despite the stigma they face in the vast, yet isolated Navajo territory in northeastern Arizona, Melvin, an HIV negative recovering alcoholic and drug addict, and John, who is HIV positive, work against the many odds to educate their people about the virus, and find new purpose and fulfillment in their lives.

• CARTA A MIS NIETOS

Producer/Director: Calogero Salvo

In San Juan, Puerto Rico, Cora, a grandmother who has AIDS, has been producing a television news segment entitled "Carta a mis Nietos" ("Letters to my Grandchildren"), for more than a year. This segment explores the way in which Cora is able to reach thousands of viewers throughout Puerto Rico, sharing insights about her HIV status, AIDS services and government inaction, as she continues her work to build a shelter for women and children, and to cherish her loving relationship with her husband, children and grandchildren.

• IN THE BEGINNING

Producer/Director: Calogero Salvo

From the vantage point of her own activism over the past fourteen years, performance artist Penny Arcade addresses the frustration she finds in the battle over resources among those working to combat HIV and AIDS.

• ISSUES IN ACTIVISM

Producer/Director: Tamu Gold, Gregg Bordowitz

From the head of the largest AIDS service organization (Gay Men's Health Crisis), to those working in some of the smallest grassroots organizations, this segment looks at some of the issues and a variety of political approaches, often seemingly in conflict, in the battle against AIDS.

• PATRICK

Producer/Director: Gregg Bordowitz

Starting with the large black bag in his kitchen, which contains all of his medical and financial files, and continuing with the dots he has placed on his collection of vases and other treasured objects throughout his Queens apartment (to designate who will get his possessions after his death), Patrick shares the matter of fact, detailed, yet no-nails view that he has organized his affairs as he continues to live with AIDS.

• MARY, JENNIFER AND SINEAD

Producer/Director: Veronica Selver

Fifteen year old Sinead and her mother Mary, who "...complains of increasing weakness and 'gaps in her memory,' have chosen Jennifer as Sinead's co-guardian. As the three prepare for Sinead's graduation from her San Francisco-area junior high school, they recount the events and issues raised in planning for Sinead's future after Mary's death.

Testimony of Gloria Borland
Executive Producer
"The Business Owners Television Series"

Mr. Chairman and members of the Subcommittee. I was born in Kodiak, Alaska and raised in Honolulu, Hawaii. Today I reside in the District of Columbia. My father is African-American and Native American and my mother is Japanese. Thus, I am probably one of the most multi-cultural citizens to submit testimony to your committee.

I have been developing an international business and world culture cable television channel for several years. More often than not, people are stunned to find that the CEO behind Global Village Network is not a white male. Out of the frustration of having to constantly combat negative stereotypes, I came up with the idea for a new television series. Thus began my odyssey as an independent producer in the very difficult and sometimes hostile environment of Public Television. The series I created, "THE BUSINESS OWNERS" is finishing up its third season and despite not receiving any financial support from the Public Broadcasting System (PBS) my series has been aired on over 100 PBS stations around the country.

I am a rare example of an independent television producer able to produce and distribute national programming for three years, without any financial assistance from the Corporation for Public Broadcasting, CPB or PBS. I have applied for funding and have been repeatedly turned down. I will outline my experience with CPB and PBS which illustrates why the current structure does not support independent producers. And I will offer my preliminary suggestions on how the structure might be improved.

Let me tell you briefly about the evolution of "THE BUSINESS OWNERS". During the Christmas holiday season in 1990, I visited relatives in California and Hawaii. Wherever I went, I saw that non-African Americans had negative impressions of Blacks. How did this negative impression come about? Just one answer.. the power of television!

Television more than any other medium had the power to portray all of urban America falsely as a crime- and drug-infested hellhole. People all over the world believed the unbalanced and over-blown images they saw on their T.V. sets. I felt shame and embarrassment. African-Americans were chained to some of the worst negative stereotypes imaginable. This was the background, the mood, that set the stage for what was to come next.

In February 1991, during Black History Month, I saw the usual offerings on television, the typical stereotypes of success: entertainers and athletes. I never saw blacks portrayed using their intellect, working hard and using creativity to build and grow a business. A black person as a business owner was never depicted in such a responsible role. Blacks on TV are either singing, dancing, playing ball, taking drugs or getting arrested for some criminal offense.

Hoping to create some balance to offset these stereotypes, I created "THE BUSINESS OWNERS", a 13-episode educational television series featuring successful African-American entrepreneurs. I wanted to bring to television a different kind of role model: the hard working, intelligent and honest, business owner making a positive contribution to society. We offer viewers personality profiles of black Americans who have been able to achieve the American

dream of owning a business in our free enterprise system. Our TV series coincided with the new emphasis the Congressional Black Caucus, the National Urban League, NAACP and other black organizations started to place on economic development and minority entrepreneurship opportunities.

I asked PBS for assistance in funding and distribution; I was rejected. I wrote to Jennifer Lawson at PBS and received no reply. I applied to the CPB multi-cultural programming fund; I was rejected. Other independent producers warned me that PBS and CPB will only fund producers that are their friends. They said I did not have a chance because I was an unknown outsider. Other independent producers asserted from their own experience that the merit of a given production carries no decisive weight with CPB or PBS. The institutions are inundated with good ideas every day. You need to know someone in the CPB/PBS structure to get funding.

Since I was unable to get funding from CPB and PBS, I turned to the private sector. After numerous rejections I was able to raise enough money for a pilot. I had friends, business professionals, ministers, both black and white, donate their money to back a television program they wanted to see get produced and aired. PBS station WHMM's program director, Brenda Otis, said she would air the series but WHMM could not offer me any financial or production assistance. After a very difficult fundraising endeavor I was able to raise a shoestring budget from Washington Gas, a local utility. "THE BUSINESS OWNERS" premiered in November 1991, on WHMM in Washington, D.C. The 13 week series was given to WHMM for free and was totally funded by the private sector. Not a penny came from CPB or PBS.

We received tremendous press publicity. The new series was profiled in *The Washington Post TV Week*, the front page of the *Washington Business Journal*, and the front page of *The Washington Times Money* section. Since we did not have any money for advertising, the positive coverage in *The Washington Post* and other publications helped us receive the attention our series needed. Even though PBS station WHMM did not support us financially, they benefited from the positive press publicity our TV series brought.

The Washington Post TV Guide said, "Profiling the Can-Do Spirit of Black Entrepreneurs...this program helps change negative stereotypes."

November 2, 1991.

The Washington Times said, "Ms. Borland wants the series to be a little like the Cosby Show: It has an all-black cast but it's meant to appeal across racial lines,"

October 21, 1991.

Washington Business Journal said, "the Black Horatio Alger Show, a pilot program featuring successful entrepreneurship...targeted toward breaking the negative stereotypes of African Americans on television as well as celebrating minority entrepreneurship."

October 21, 1991

Why did "THE BUSINESS OWNERS" receive such positive media publicity? Because our positive editorial concept had never been seen on television before.

Our first series consisted of 13 weekly episodes. Briefly described here, are three episodes from our first year's offerings:

Series 1 - Episode #101 - Wally "famous" Amos came from a broken home, was raised in poverty, was a shoeshine boy, dropped out of high school, earned his GED in the Air Force and became an international gourmet cookie business celebrity. He tells how he turned his life around through education and hard work.

- Episode #102 - Raymond Haysbert is now the CEO of Parks Sausage. Born in poverty, he was a juvenile delinquent and was arrested by the police as a teenager. Heading into trouble he decided with the help of his father to turn his life around. He excelled at school. The first job he held was collecting garbage, and today he runs the largest black-owned manufacturing company in the United States. Parks Sausage sells \$26 million dollars of sausage every year. Parks Sausage was also the first black owned business to go public and sell shares on the New York Stock Exchange.

- Episode #111 - Wilfred Gray saved \$500 from his unemployment checks and started Gray Paper on his kitchen table. Ten years later Gray is the only black-owned union printer in the Washington area employing close to 20 people.

We produced 13 half-hour episodes featuring African-Americans who, despite the odds, were able to succeed in life and business. Our programs were personality profiles that inspired viewers.

Members of the Congressional Black Caucus heard about our series and encouraged us to distribute the programs nationwide.

Congressman Alan Wheat (D-Missouri) wrote, "The show's portrayal of minority entrepreneurs defying the odds to carve a niche for themselves and give something back to society should serve as an inspiration....In light of the show's universal theme -- the rewards of courage, imagination and hard work -- I believe "THE BUSINESS OWNERS" could be a valuable addition to the broadcast programming in other areas of the country as well. As President of the Congressional Black Caucus Foundation, I am constantly reminded of the importance in the lives of young black men and women of strong and successful role models. It is my sincere hope that you receive the support to bring your program's important message to other communities across the nation."

Congressman Edolphus Towns (D-New York) wrote, "It is critically important that the black community, especially young people, be exposed to positive role models in realistic and honest occupations...It is my hope that the Public Broadcasting System (PBS) will appreciate the merits of your project and enable you to disseminate entrepreneurial "success stories" throughout the American television community. It is crucial that we in the black community utilize small business opportunities to achieve economic empowerment."

Congressman Ron Dellums (D-California) wrote, "I commend you for your successful effort in creating an innovative program that will profile first-hand

people who have overcome all obstacles to become a success. It will foster a positive image of minority capability to an ever-expanding television audience, but more importantly, it will provide role models to those who might need inspiration and encouragement to launch their own business. I encourage you to carry out your plan to expand the program and carry "THE BUSINESS OWNERS" series nationwide, as I would very much like to see this series made available by PBS to my constituents in the San Francisco Bay Area."

"THE BUSINESS OWNERS" received an avalanche of phone calls and mail from viewers. We received excited comments from a wide cross section of viewers, people wanting to start their own businesses, parents who wanted their kids to watch the shows, and a tremendous following among educators. Teachers became our biggest fans. I received a letter from Judy Fredette of the District of Columbia Public Schools. She wrote, "Congratulations and thank you for your excellent TV series, "BUSINESS OWNERS". The Widening Horizons Career Orientation Program at the ninth grade level in the District of Columbia Public Schools, is designed to broaden student's visions of their futures. Your interviews with successful entrepreneurs in our own community have helped our students "see" themselves following their example. The realistic but encouraging experiences described by these men and women have been invaluable in discussions of "what is possible" within our DC world. I would like to be able to share this valuable motivational and educational tool with future students. Would you please send information on how the District of Columbia Public Schools might acquire copies of the series for the Widening Horizons Program?"

"THE BUSINESS OWNERS" series was a hit to viewers, to teachers and to members of the press! The show was a hit to everyone but PBS.

In order to take the series nationwide I wanted to increase the production values and create a visually slicker looking program. Since I failed to get any financial or production support from CPB and PBS, I tried the strong regional PBS program producer South Carolina Educational Television. We were rejected. South Carolina Educational Television would not even give me the courtesy of an appointment.

I knew the series deserved a larger local audience share. Therefore, I took the programs to WETA, a larger PBS station in the Washington market. Cheryl Head told me that WETA could not help me produce the series and would not be interested in airing the series because it did not fit their demographic profile. I did, however convince her to air our programs during Black History month. We gave our series to WETA for free. I am grateful that WETA did air the series in February 1992 during Black History Month.

Because we were airing on WETA a television critic decided to review our Parks Sausage episode. And here is where we made history. "THE BUSINESS OWNERS" received a 3 star rating out of a maximum 4 stars! (4 stars is Hollywood production fare). I doubt any independent low budget series airing on PBS without any financial assistance from PBS or CPB ever received such a high rating.

Don Kowet, Television Critic of *The Washington Times*, wrote: "The 13-part "BUSINESS OWNERS" series - part of WETA's Black History Month lineup - focuses on black entrepreneurs who've made good. And none has begun on a

lower rung of life's ladder, or leveraged himself higher, than Mr. Haysbert. ... Miss Borland's total budget for the 13 half-hour shows was less than \$100,000 -- roughly a third of the cost of a single hour-long network documentary. The shoestring budget precluded her from using the pyrotechnics of big-league documentarians -- glitz graphics, clever camera angles and lots of locales. Instead, Miss Borland has one camera, pointing at Mr. Haysbert sitting in front of a bookcase. The nearest thing to "glitz" is the yellow "Parks Sausage Co." hard hat hanging off a shelf behind him. From time to time, still photos from Mr. Haysbert's past are inter-cut or there's film footage of the company's production line. It's that simple--and somehow it works. Mr. Haysbert's inspirational tale doesn't need any dolling up with fancy flourishes. He's a good enough storyteller to turn the TV set into a campfire. --RATING *** 3 STARS.

February 14, 1992.

We received a tremendous response from white viewers. "THE BUSINESS OWNERS" received positive letters from people who were not ethnic minorities but enjoyed the inspirational profiles of the courageous human beings we profiled. I was able to fulfill my goal of creating a television program that crossed racial lines.

WETA did not pay for our programs and they benefited from the positive press publicity we brought. Viewers wrote WETA letters praising "THE BUSINESS OWNERS" as important programming benefiting the community. One letter even included a financial contribution to WETA as a gesture of thanks for airing "THE BUSINESS OWNERS". Of course that viewer's contribution went straight to WETA: the independent program producers did not receive a penny.

In February 1992, "THE BUSINESS OWNERS" Series One went out on PBS's National "soft feed". The "soft feed" is where independently produced programming not financially supported by CPB or PBS is satellite-fed. PBS stations around the country pick up and air the programs at their own discretion. Independently produced programming on the "soft feed" is usually given to PBS stations for free. Independent producers know that if you want your programs aired by PBS stations you had better not charge for it. Whereas, programs distributed on the "hard feed" are funded in part by CPB and PBS, and most of these programs require the PBS stations to air them. "Hard feed" programs are usually mandatory and all the 300 PBS stations usually air it.

The national "soft" satellite PBS feed was at my own expense. Not a single penny came from CPB or PBS. I was able to get the prestigious *Wall Street Journal* newspaper to become our national underwriter. *The Wall Street Journal* saw the validity of what we were trying to do and we will always be grateful for their modest but pivotal contribution. The *Journal*'s contribution covered the satellite feed costs and part of the marketing costs for expenditures such as: mailing promotional materials to stations, advertising in *The Current* (a public broadcasting newspaper), and the very expensive, time-consuming phone calls to every PBS station's program manager. *The Wall Street Journal* also supported us with five tune-in ads in its national edition.

Trying to get distribution on PBS stations via "soft feed" is a very difficult, expensive and time-consuming ordeal. We had to make personal pitches to every PBS station in the country. It is an enormous undertaking to try to convince the program manager by phone, fax and mailings, that they should consider airing "THE BUSINESS OWNERS". We were able to convince PBS station WNET New York, all the Florida PBS stations, Nebraska, Oklahoma, Texas, Virginia,

Wisconsin, Arkansas, New Jersey, Louisiana, Kentucky, Mississippi and Michigan PBS stations without any difficulty. We had enormous difficulty with California PBS stations, Alabama, Boston, Maryland, Tennessee, North Carolina and South Carolina PBS stations. The PBS stations in Los Angeles and the surrounding suburbs all said our program did not fit their targeted demographics of upscale older white households. After the NAACP and Representative Maxine Waters looked into the matter, KCET and KLCS Los Angeles finally aired "THE BUSINESS OWNERS". We received almost a hundred phone calls and letters from viewers in the Los Angeles area. The same thing happened in North Carolina, South Carolina and Maryland. It was ironic to receive letters of support from viewers in the very same areas that at first rejected airing "THE BUSINESS OWNERS". The PBS station program directors wrongly assumed their targeted upscale white demographic viewership would not appreciate our series.

We received letters of appreciation from viewers all over the country. Our biggest support came from teachers. A Florida teacher wrote saying the kids in his class love watching "THE BUSINESS OWNERS" because it is not boring like many traditional educational programs. The Sacramento, California Office of Education wrote, "We're very excited about "THE BUSINESS OWNERS" PBS feed and per our phone conversation of yesterday, would like to have written rights to tape and circulate this series to students in our region."

One letter really touched me. It came from an inmate at Marion Federal Penitentiary. He wrote saying that he watched "THE BUSINESS OWNERS" every Monday night on WEIU in Illinois. Our programs inspired him. He said that as a result of watching the series, when he gets out of prison he wants to be a small business owner. The inmate told me he is reading and studying business topics at the prison library.

After having a successful first season and getting aired on over 100 PBS stations we applied to the Independent Television Service, ITVS in Minnesota for funding. ITVS is financially supported by Congress and CPB, to help independent productions to air on PBS. For our demo tape we submitted to ITVS the Parks Sausage piece, the program that received a 3 star rating. I was disappointed again when we got rejected.

The PBS Adult Learning Service, a separate entity from PBS, selects programs that have already aired on PBS stations and redistributes them to PBS stations, educational institutions and corporations throughout the United States, Canada and Mexico. We were honored that from hundreds of new television programs to choose from, the PBS Adult Learning Service approached us with an offer to distribute our series through their distribution arm. Through the PBS Adult Learning Service's marketing efforts we received additional distribution to universities and colleges. We were also given the opportunity to earn a small royalty, which was split 50-50 with the PBS Adult Learning Service. We are grateful the PBS Adult Learning Service, elected to market and distribute "THE BUSINESS OWNERS" Series One in 1992- 1993 and Series Two in 1993- 1994. At the same time we were rejected by ITVS for funding, the PBS Adult Learning service was approaching us to sign a distribution contract. It seemed strange that the PBS Adult Learning Service valued our programs whereas ITVS did not.

While we were producing our second season, I was surprised to see another new series being distributed on PBS called "THE BLACK ENTREPRENEUR". Imitation is the best compliment, but a bit unfair when the competitor is produced "in-house" by PBS station WLRN in Miami. I now have a copycat competitor produced by PBS employees and funded by a PBS station. Having tax dollars go to my competitor is not an even playing field. But it soon happened a second time. KCET in Los Angeles decided not to air "THE BUSINESS OWNERS" Series

Two or Three. After the riots in L.A. they received funding to produce their own in-house special program on black businesses. In fact they even featured one of the guests from "THE BUSINESS OWNERS" Series One in their in-house production. When we first tried to get KCET to air "THE BUSINESS OWNERS" in February 1992, they refused because it did not fit their targeted demographic and programming needs. After the L.A. riots, they now had produced an in-house special program with our similar topic, black small business owners.

We continued to produce additional 13 half-hour programs in Series Two and Series Three. Series Two contained several historical profiles. Episode #205 documented the 100 years of publishing the oldest black-owned newspaper in the country, the Afro-American newspaper chain. The Afro was founded by John Murphy, a former slave and Union soldier. We used historical photographs dating back to the Civil War. Another historical documentary was shown in Episode #209 profiling the oldest black-owned business in America, the C.H. James & Co. In Series Three, Episode #302 looked at the unique problems women-owned businesses face. We are currently finishing Series Three and will shortly begin shooting Series Four. Again all the production funding for Series Two and Three came solely from the private sector, not a penny came from PBS. For Series Four I have identified an Emmy Award winning producer/editor and a director that has won an award from the National Education Association. I have identified the African-American high-end producers/director/editor/talent that can improve the production values of "THE BUSINESS OWNERS" but I do not have the funding to bring them on board.

I must share with you that every potential corporate underwriter I approach for funding does not understand why a successful program that the minority community and educators want to see on television, is not being supported in any way by CPB or PBS. Corporations feel that we should be receiving some level of support from CPB and PBS, since PBS benefits from our free distribution to their stations.

In my almost four years of dealing with PBS as an independent producer I have come to learn that as the structure is currently set up, it really is not in the stations' best interest to help independent producers. It is more economically advantageous for the stations to receive funding themselves and to produce programs in-house using their own staff. Independent productions are a drain on their resources. PBS stations do not want to give any part of the funding they receive from the Federal Government through CPB, State funding, foundation grants or other sources to any outside independent producer. It is in the PBS stations' best interest to keep all funding for use internally. PBS stations have large staffs and bureaucracies to fund. Many stations have other strong PBS stations to compete with in their very same market area. Today, with funding sources becoming scarce, PBS stations fight for every dollar available, including funding that may have gone to small independent producers in the past. I have come to learn and see over the years that PBS stations really compete against independent producers for funding, especially in the private sector. When an independent producer is rejected by CPB/PBS/ITVS for funding, they are told by PBS program directors to seek funds in the private sector. When you go to foundations and corporations, the PBS stations are there too. This is grossly unfair.

Several months ago I approached Kaiser Permanente an insurance company for underwriting support. They told me they already gave money to sponsor "THE BUSINESS OWNERS" when it aired February 1994 on WETA. Although I did not know it at the time, Kaiser Permanente did sponsor the series when it aired on WETA during Black History Month. Kaiser's

money went to the station. I did not receive a penny. Station WHRO Norfolk, Virginia sold sponsorships to Burger King when the series aired. Again, we did not receive a penny. Stations are equipped with full time employees who do nothing but sell underwriting /sponsorships to corporations. They have the equipment to produce the underwriting credits. An independent does not have the resources to compete against a station.

Most independent producers have not gotten as far as I have. They become frustrated after six months and give up. One independent producer told me, "They have no business being called public. Their bureaucracy is endless. I gave up at the very beginning. Friends that worked at PBS said don't bother." A lot of independents that I spoke with did not want to be named in my testimony for fear of retaliation by PBS stations who may decide not to air their programs.

I recently met with Robert Coonrod at CPB. I sincerely asked him to help us. I asked for guidance and funding assistance. I received a letter back from Coonrod and Don Marbury that was cold and dismissive.

At first when CPB/PBS/ITVS rejected me, I went out with determination to prove myself. After we proved ourselves with a 3 star rating, tremendous press coverage and strong support from viewers, they still reject us after four years. "THE BUSINESS OWNERS" television series has been on CPB and PBS' peripheral edge for almost four years, always looking in, but never allowed into their funding system. Something is wrong with the structure. The structure encourages stations to compete with independents. The structure encourages CPB/PBS to only deal with the "big-boy" name producers.

The Pentagon has a better track record of reaching out to disenfranchised talented groups. For decades the Department of Defense spent money only with the large "big-boys", the conglomerates that were part of a "good-old-boy network". By congressional law, DOD was mandated to set aside a percentage of procurement dollars for small, woman, and minority-owned firms. Today the DOD structure is not perfect, but it seems to be fairer than the current CPB/PBS structure. I would emphasize here that we are not talking about handouts to unqualified women and minorities. We are talking about changes to the PBS structure that are needed to encourage and reward real talent.

Another area the Senate needs to investigate is the funding of PBS' new cable television channel, Horizons Cable Network. Tax payers dollars are helping to support a new cable network that has the entrepreneurs behind other new cable networks aghast! Channel capacity is extremely tight and other new cable networks have programming concepts similar to Horizon. New cable programmers who have to raise their financing in the private sector feel it is not a level playing field to have to compete against a government funded channel. Some new cable channel presidents were afraid to be identified in my testimony, because Horizons is headed by the former president of PBS, Lawrence Grossman. They felt he is too powerful a figure to openly criticize.

We at Global Village Network do not mind competing with Horizon, but let's do it on a level playing field. According to Doug Ritter, president of the Arts and Antiques Network, "No, no, PBS should stay away from starting a new cable network, they should stay away from commercial operations." Was it Congress' intent that CPB/PBS start a new commercial advertising and merchandising cable television network?

I strongly urge the members of this subcommittee to scrutinize how CPB spends its \$425 million per year. I have never seen that documented. I also strongly encourage the subcommittee to look at the current structure and operation of CPB/PBS as it relates to funding diversity of talent and expression. The structure as it currently exists is not friendly to small independent producers. The current structure creates a hostile environment where small independents have to compete against the large PBS stations in their community and around the country. If you were a corporation or a foundation would you give underwriting dollars to a small independent? Or would you feel drawn by familiarity and inertia to donate your money to a large PBS station with infrastructure, studios, numerous employees and a big presence in your community?

Testimony given to the Senate recently by CPB and PBS, praises their dedication to multi-cultural programming. But when you get down into the trenches and talk with the actual "gate keepers," PBS station program directors, they continually reject programs that may not appeal directly to their "Masterpiece Theater" upscale white demographic households. When CPB goes in front of Congress for tax payer support and funding, they claim to be the good guys providing support for multi-cultural programs. They claim in front of Congress, to provide programming that "looks like America". But when I met with CPB's Robert Coonrod on June 30, 1994, he privately told me their research shows the PBS viewer to be an older white demographic. Thus, implying the reason my series is not getting financial and distribution support from PBS is because it does not fit their main target demographic. There is a conflicting and unfair policy here.

CPB/PBS is a structure that has made a practice of awarding grants to stations and big producers that they have done business with for years--just like the old DOD. The Independent Television Service (ITVS), a supposed answer to this problem, has not worked. It pushes the independent away from the main stream, not into it. It did nothing for me.

I have been able to produce main stream programming without "equal access" to funding and distribution. I hope that ways can be found for the structure at CPB/PBS to improve.

My preliminary recommendations for this subcommittee are:

- 1) To conduct a very careful investigation of CPB/PBS responses to independent producers who are not part of their accepted "family."
- 2) Continuing oversight by this subcommittee into the systems performance in regards to fair and equal access by independent producers, so as to check past bad habits.
- 3) I would be glad to work with the subcommittee, to help with remedial purposes that hope to make the CPB/PBS structure supportive and not hostile to independent producers.

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PHILADELPHIA, PENNS.
MILES BYRNE, CALIFORNIA
DON BYRNE, CALIFORNIA
RALPH G. HALL, TEXAS
BILL BURGESS, NEW YORK
JILL BLATTER, CALIFORNIA
JOHN BYRNE, TEXAS
MIL COOPER, TEXAS
JOHN G. BURGESS, TEXAS
ED. COOPER,

DEPARTMENTAL CHAIRMEN
JAMES REED, TEXAS
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MICHAEL G. RILEY, OHIO
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AUGUSTA, TEXAS
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U.S. House of Representatives
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DAVID H. HORN, PH.D.
DEPT. OF CHEMISTRY AND PHYS. SCIENCES

October 25, 1994

Mr. Ervin S. Duggan
President and Chief Executive Officer
Public Broadcasting Service
1320 Braddock Place
Alexandria, VA 22314-1698

Dear Ervin:

Enclosed please find a series of questions submitted by Representative Eleanor Holmes Norton, on behalf of the Congressional Black Caucus, regarding reauthorization of the Corporation for Public Broadcasting. While it is not the policy of the Subcommittee to include in the record questions submitted by Members not sitting on the Subcommittee, due to the Subcommittee's interest in this subject I feel that it would be useful to include these in the official record.

In order to include PBS's responses to the first set of questions 1-10 in the printed hearing record, I ask that you respond to these questions by the close of business on November 7, 1994. PBS's responses to the remaining questions will not be printed but will be made available in the Subcommittee's office. Please respond to the remaining questions 1-12 by November 21, 1994.

Thank you very much for your cooperation. If you or your staff should have any questions about Representative Norton's request, please contact Kristan Van Hook of the Subcommittee staff at (202) 226-2424.

Sincerely,

Ed Markey
Edward J. Markey
Chairman

Enclosure

ELEANOR HOLMES NORTON
DISTRICT OF COLUMBIA

COMMITTEE ON
PUBLIC WORKS AND TRANSPORTATION

SUBCOMMITTEE
CHAIR: PUBLIC BUILDINGS AND GROUNDS
WATER RESOURCES AND ENVIRONMENT

COMMITTEE ON
POST OFFICE AND CIVIL SERVICE

SUBCOMMITTEE
CHAIR: COMPENSATION AND EMPLOYEE BENEFITS



COMMITTEE ON
THE DISTRICT OF COLUMBIA

SUBCOMMITTEE
CHAIR: AGRICULTURE AND EDUCATION
FEDERAL WORKS AND HEALTH

JOINT COMMITTEE ON THE ORGANIZATION
OF CONGRESS

DEMOCRATIC STUDY GROUP
EXECUTIVE COMMITTEE

Congress of the United States
House of Representatives
Washington, D.C. 20515

October 24, 1994

Mr. Ervin S. Duggan
President and CEO
Public Broadcasting Service
1320 Braddock Place
Alexandria, VA 22314-1698

Dear Mr. Duggan:

As a follow up to the oversight hearing on reauthorization to fund the Corporation for Public Broadcasting held by the Subcommittee on Telecommunications and Finance on September 12, 1994, the Congressional Black Caucus has asked me to submit and request answers to the attached questions.

Sincerely,

Eleanor Holmes Norton

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QUESTIONS FOR:

ERVIN S. DUGGAN,
PRESIDENT AND CEO OF THE PUBLIC BROADCASTING SYSTEM
A WITNESS AT
THE OVERSIGHT HEARING ON
REAUTHORIZATION TO FUND THE CORPORATION FOR PUBLIC BROADCASTING
BEFORE
THE SUBCOMMITTEE ON TELECOMMUNICATIONS AND FINANCE OF
THE HOUSE ENERGY AND COMMERCE COMMITTEE HELD ON
SEPTEMBER 12, 1994

1. You indicated in a letter to Congresswoman Eleanor Holmes Norton dated August 25, 1994 that PBS covers human rights issues in news and public affairs programming in "considerable depth" on such series as the MacNeil/Lehrer Newshour, Frontline, and Point of View.

The MacNeil/Lehrer Newshour

Isn't it true that the MacNeil/Lehrer Newshour, which you refer to as your "chief outlet for international news," covers human rights stories (involving Bosnia, South Africa, Rwanda and Haiti) almost always only when they make the international news?

Frontline

2. You indicated that Frontline, in its seventh season, has presented stories on Tibet, Sarajevo and South Africa. Isn't it true that Frontline is a wide-ranging, irregularly scheduled, documentary long-form series which occasionally covers human rights issues, while "Rights and Wrongs" is a weekly newsmagazine which focuses on nearly every human rights issue?
3. Exactly how many times did or will Frontline run in 1992? 1993? 1994? 1995?
4. You cited Frontline as a program which "focuses squarely upon human rights stories." However, Jennifer Lawson, PBS's Executive Vice-President of National Programming and Promotion Services, indicated that PBS deals with human rights

only on "specials" on Frontline. How many of the programs on Frontline in each of the above mentioned years were dedicated solely to human rights issues?

5. How much of the PBS budget for each of those years was earmarked for human rights stories on Frontline?
6. Has PBS cut back its programming budget for Frontline?
7. Is it true that Frontline plans to offer fewer programs which concentrate on human rights?

Point of View

8. You indicate that Point of View is another series which "focuses squarely upon human rights stories." Exactly how many times did or will Point of View run in 1992? 1993? 1994? 1995?
9. How many of the programs in each of the above mentioned years were dedicated solely to human rights issues?
10. How much of the budget for each of those years was earmarked for human rights stories on Point of View?
11. Is it true that PBS has cut back its programming budget for Point of View?
12. Is it true that Point of View plans to offer fewer programs which concentrate on human rights?

ELEANOR HOLMES NORTON
DISTRICT OF COLUMBIA

COMMITTEE ON
PUBLIC WORKS AND TRANSPORTATION

SUBCOMMITTEE
VICE CHAIR: PUBLIC BUILDINGS AND GROUNDS
WATER RESOURCES AND ENVIRONMENT

COMMITTEE ON
POST OFFICE AND CIVIL SERVICE

SUBCOMMITTEE
CHAIR: COMPENSATION AND EMPLOYEE BENEFITS



COMMITTEE ON
THE DISTRICT OF COLUMBIA

SUBCOMMITTEE
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FISCAL AFFAIRS AND HEALTH

JOINT COMMITTEE ON THE ORGANIZATION
OF CONGRESS

DEMOCRATIC STUDY GROUP
EXECUTIVE COMMITTEE

Congress of the United States
House of Representatives
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October 24, 1994

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President and CEO
Public Broadcasting Service
1320 Braddock Place
Alexandria, VA 22314-1698

Dear Mr. Duggan:

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Sincerely,

Eleanor Holmes Norton

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Revised Page

-1-

QUESTIONS FOR:

ERVIN S. DUGGAN,
PRESIDENT AND CEO OF THE PUBLIC BROADCASTING SYSTEM
A WITNESS AT
THE OVERSIGHT HEARING ON
REAUTHORIZATION TO FUND THE CORPORATION FOR PUBLIC BROADCASTING
BEFORE
THE SUBCOMMITTEE ON TELECOMMUNICATIONS AND FINANCE OF
THE HOUSE ENERGY AND COMMERCE COMMITTEE HELD ON
SEPTEMBER 12, 1994

"Rights and Wrongs"

1. Isn't it true that "Rights and Wrongs" is the only television newsmagazine about human rights on PBS with analytic coverage, diverse points of view, and in depth analysis?
2. Has human rights proved to be an "insufficient organizing principle" for "Rights and Wrongs"? Please describe in detail.

Diversity

3. The Public Broadcasting Act of 1967 mandates that CPB encourage public television and radio stations by providing programming which is "obtained from diverse sources." Cite the diverse voices, perspectives and innovative styles that PBS relies on to fulfill this mandate?
4. Please describe specifically how and how often PBS uses these resources, and for what programming.

5. How is the public afforded an opportunity to participate in this process before PBS makes its "journalistic and editorial decisions"?
6. The Public Broadcasting Act of 1967 mandates that CPB encourage public television and radio stations by providing programming which is "responsive to the interests of people both in particular localities and throughout the United States." How is the public afforded an opportunity to participate in this process before PBS makes its "journalistic and editorial decisions"?

Funding

7. What is PBS's process for deciding whether a program receives funding?

Distribution

8. What is PBS's process for deciding whether to assist a program with distribution to PBS's 346 member stations?
9. Through what process, if any, did PBS decide that "Rights & Wrongs" should not receive assistance with distribution?
10. How is the public afforded an opportunity to participate in this process before PBS makes its "journalistic and editorial decisions"?



November 7, 1994

Ervin S. Duggar
President &
Chief Executive Officer

BY HAND DELIVERY

The Honorable Edward J. Markey
Chairman
Subcommittee on Telecommunications
and Finance
U. S. House of Representatives
Washington, D.C. 20515

Dear Chairman Markey:

This is in response to a request you have forwarded for information to supplement my earlier testimony regarding reauthorization of the Corporation for Public Broadcasting. I appreciate the opportunity to respond. Specifically, you forwarded a number of questions submitted by Representative Eleanor Holmes Norton, on behalf of the Congressional Black Caucus, concerning PBS's decision not to distribute the series "Rights & Wrongs." For the Subcommittee's information, I am enclosing a copy of my August 25 letter to Ms. Norton, which addresses this issue at length, affirms PBS's commitment to coverage of human rights issues, and provides comprehensive and fully informative examples of the breadth and depth of our human rights coverage. Identical letters were sent to all members of the Caucus.

I would also like to take this opportunity to set the record straight regarding a phrase that has been taken out of context and cited, widely and falsely, as the basis for PBS's decision. The reference to human rights as an "organizing principle" for the series was made in a January 19, 1994 letter to the producer suggesting specific ways that the program might be improved:

The Honorable Edward J. Markey
November 7, 1994
Page Two

"The concept of human rights as the primary organizing principle weakens this [series]....This emphasis places the focus on human rights violations in a manner that gives short shrift to a broader context that might assist viewers in understanding the complex causes of the problems that lead to such violations. It's as if the series focuses on the same symptom of several major diseases, highlighting the symptom weekly, but covering the disease only superficially."

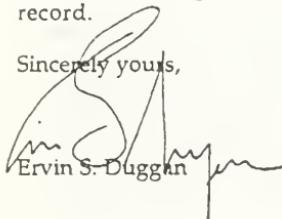
As you can see, nowhere does the letter describe human rights as an "insufficient organizing principle" for a PBS program. Nor does this letter state or imply that the issue of human rights is not sufficiently important for public television. To the contrary, the concern of PBS's programming department was that "Rights & Wrongs" failed, in the judgment of PBS's programming department, to do justice to an issue that is indeed significant, but also complex. Seen in context, the statement should be interpreted as an editorial judgment about the quality of the proposed series, not a statement of philosophy about its subject matter.

I must at this point emphasize an important fact: PBS is a private, nonprofit corporation that provides more than 3,000 hours of programming each year to the nation's public television stations. As such, we are called upon to make editorial decisions every day, and we strenuously protect the independence of that process. While we cannot guarantee that every decision will find universal favor, we can and do pledge that each decision will reflect our best professional and journalistic judgment, and not bend to pressure from any quarter. Our member stations and the viewing public expect no less. Tendentious questions and other pressure on PBS about specific editorial decisions -- especially if the pressure comes from governmental sources -- threaten to frustrate, rather than to safeguard, public television's mandate for editorial independence. It is our firm conviction, and that of our member stations, that pressure to put a program on the air is no less inimical to freedom of expression than the pressure to take one off.

The Honorable Edward J. Markey
November 7, 1994
Page Three

"Rights & Wrongs," then, is simply a decision where we must agree to disagree with those who would like to see the series distributed under the PBS logo. Our decision does not bar, and has not barred, the producer from making the series available for public television broadcast under other auspices; it simply means that PBS has declined to put its editorial imprimatur on the series. As supporters of this program well know, it has had a full opportunity to find an audience through syndication by the American Program Service, another service providing programming to public television stations. That opportunity has apparently not yielded sufficient support from public stations or the public to ensure continuation of the series. This failure is understandably frustrating to the producers, but PBS's editorial judgment about "Rights and Wrongs" remains steadfast. While any person is of course free to disagree, I hope you will agree that campaigns of pressure are not the best device for ensuring good editorial decisions. So that our position and that of our member stations on this matter can be unmistakably clear, we would appreciate your including this letter with Congresswoman Norton's inquiry in the Subcommittee's record.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Ervin S. Duggan".

Enclosure

Copy to The Honorable Eleanor Holmes Norton



August 25, 1994

Irving Due
ms
Telecommunications

The Honorable Eleanor Holmes Norton
U.S. House of Representatives
Room 1415 Longworth House Office Building
Washington, DC 20515

Dear Ms. Norton:

Thank you for your letter of August 11 in which you and other members of Congress urge PBS to fund and distribute the series "Rights & Wrongs." I appreciate your raising this issue, since it gives me an opportunity to respond, and since I consider it essential that you have an accurate and complete picture of public television today.

As I'm sure you know from watching PBS programs, we do indeed cover human rights issues in news and public affairs programming in considerable depth. Series such as THE MACNEIL/LEHRER NEWSOUR, FRONTLINE, P.O.V. and individual documentaries such as "Haiti: Killing the Dream" and "Bosnia: We Are All Neighbors," focus squarely upon human rights stories and present them with the kind of background, context and analysis viewers expect from PBS.

Here are just a few of the human rights stories covered so far this year:

- Our documentary series FRONTLINE presented "Red Flag-Over Tibet," an hour-long examination of the impact of Chinese occupation on the country and Tibetans' plight; "Sarajevo: The Living and the Dead" and "Romeo and Juliet in Sarajevo," two in-depth portraits that told the story of Sarajevo's beleaguered people; and "Mandela," an analysis of his rise to power and the political clout of his ex-wife, Winnie Mandela.

August 25, 1994
Page Two

- EARTHKEEPING. Toxic Racism examined the new movement for environmental justice for poor and minority communities.
- P.O.V. presented "Escape from China," the story of a Tienanmen Square survivor.
- DECLARATIONS: ESSAYS ON AMERICAN IDEALS was a special four-part series examining the "inalienable rights" granted to Americans, such as freedom of expression, from diverse perspectives.
- As our nightly news presence, the MACNEIL/LEHRER NEWS HOUR — which features Charlayne Hunter-Gault as national correspondent — is our chief outlet for international news, and human rights stories are covered regularly. This past year the NEWS HOUR has presented sustained coverage of Bosnian ethnic conflict, the tragedy in Rwanda, and elections in South Africa. It has also presented stories on conditions in Somalia following the U.S. withdrawal; Haiti from several perspectives involving human rights, including the fairness of U.S. immigration policy and Haitian repression of journalists; China trade and China's record on human rights, the subject of several "Focus" segments this year; the rebels in Chiapas, Mexico and concerns over NAFTA; racial bias and the death penalty; and the agreement in Guatemala between human rights workers and the government to discuss resolving the conflict which has resulted in 100,000 deaths there.

As this summary suggests, we consider human rights issues important, our viewers expect us to cover them, and we have a commitment to cover them comprehensively and seriously.

August 25, 1994
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Within this commitment, of course, it is possible for reasonable people to disagree about whether PBS should distribute "Rights and Wrongs," so let me explain our decision on this specific programming issue.

PBS is a broadly-gauged broadcasting service. This means that in the limited number of hours in each week, we must provide children's, science, history, drama, performance, music, how-to and other educational programs -- in addition to news and public affairs programming. Every day, as a result, we have many more proposals and programs competing for our limited funds and schedule time than we can accommodate. Competition for space in the PBS National Program Service is fierce, and given the news and public affairs programming we are already providing, we find it inescapable that we must decline to distribute many, many programs which their producers deem worthy.

You should be aware that PBS's decision on "Rights and Wrongs" does not preclude stations from carrying it. "Rights and Wrongs" is now widely available to public television stations via the American Program Service, another distribution service. Those stations who wish to pick it up are able to acquire and schedule it, and are doing so. In Washington, "Rights and Wrongs" is seen on Channel 32, WHMM, which is licensed to Howard University.

The public television system is based on the principle of local autonomy: each station ultimately decides the makeup of its program schedule in our democratic system. This makes our system unique in serving local communities throughout the nation.

A persistent problem for PBS and for public television is that producers and on-camera personalities whose program ideas are not accepted for our National Program Service sometime attempt to pressure our editorial process by resorting to the public media or to political means in attempts to alter the result. This raises a serious

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question: whether public television is indeed free to make its journalistic and editorial decisions as the First Amendment intends, free of political and governmental pressure. It also forces us to defend ourselves, again and again, against an accusation which we believe is false and unjust: that we are somehow hostile or unfair to creators, producers and other artists. To the contrary, PBS takes pride in its role as a forum for diverse voices, viewpoints and creative styles.

In truth, we are like all other editors and publishers, electronic or in print: eager to find the best material, but unfortunately unable to publish everything that is submitted. Our inability to schedule every program or series submitted by eager and devoted producers may be an unfortunate circumstance, and may seem unfair to producers. It is nevertheless—a fact of life for us, just as it is for commercial television networks, newspapers and book publishers.

Artists whose projects have been rejected by public television sometimes find that the cry of "censorship" will bring attention to their works. As I am sure you will understand, however, it is preposterous to use the word "censorship" in connection with editorial issues of this kind, and it is particularly egregious when used in reference to PBS, given public television's singular tradition of courageous programming. Censorship occurs when the coercive hand of government or another outside force acts to stifle the free exercise of editorial choice. When PBS exercises its editorial judgment freely, without such interference, it is not "censoring" anything or anyone. I hope you will join me in discouraging the misuse of the word "censorship;" real censorship, after all, is a genuine threat that all of us should be concerned about. Misuse of the charge will succeed only in discouraging attention to true censorship when it occurs, ultimately thwarting free expression rather than promoting it.

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I hope this information is helpful to you, and I hope it helps you understand the situation we face. I particularly appreciate the courteous and civil spirit of your letter, and hope you will let me know if I can be of further help.

Sincerely,

Ervin S. Duggan
President and
Chief Executive Officer

Statement of

LEWIS E. GRAHAM
PRESIDENT
THE PUBLIC RADIO SERVICE

Mr. Chairman and members of the subcommittee, thank you for the opportunity to testify on behalf of The Public Radio Service. In this statement, I will tell you about The Public Radio Service, our history with CPB, how the CPB funding is spent on public radio, and why start-up funding for The Public Radio Service is important to the Congressional mandate for expanding and diversifying the audience of public radio.

The public radio universe is composed of three layers

- 1 The Corporation for Public Broadcasting
- 2 National Public Radio, Public Radio International, and programs that purchase space-time on the NPR Satellite Interconnect
- 3 Over 1350 non-religious, non-commercial public radio stations

Looking at the flow of appropriated government funding through the three layers above 335 million dollars (or whatever the appropriation is this year) goes to CPB. About 25% of that goes to radio, almost 84,000,000. Of this, only a little over 4 million is earmarked for the CPB Radio Program Fund. The other 80 million is given to station grants for programming, engineering, and community service; NPR and the NPR Satellite Interconnect; CPB research and system development, etc.

CPB has asked us to apply to the RADIO PROGRAM FUND with only 4 million+ for our funding. This would mean that to fund our project, other projects would have to suffer.

Of the public stations, about 500 are now on the Interconnect and over 800 are not. These 800 stations are college and community stations that are systematically denied service from NPR and grants from CPB because they do not meet the guidelines of CPB and NPR. The 800 underserved stations are our prime target.

We are offering a low cost alternative to the NPR model that would serve diversified ethnic and other groups that are not now served. National Public Radio does a

very good job of reaching and serving a segment of America. We will reach the rest of America.

The key to the low cost of our programming is live broadcasting using very talented radio professionals. CPB has a problem with our budget which is less than 10% of the NPR budget. The movie "Cleopatra" cost 50 million dollars to make and it was terrible; the movie "Marty" cost 2 million and won critical acclaim. Cost does not guarantee quality of content. That can only be supplied by the people contributing to the programming.

We feel that we are not being given serious consideration by CPB, because they are comfortable with the existing public radio universe and don't really want to offer minorities and less educated segments of the population viable information and news. This elitism is the worst kind of institutionalized racism. Deciding that the current public radio audience deserves the bulk of taxpayer funding because the programming attracts the "right kind of audience" is a product of almost 20 years of incestuous stroking about the quality of NPR. While the elite audience of NPR talk of how wonderful their programs are, the other 96% of the public either doesn't listen or believes that "The Emperor Has No Clothes".

The Public Radio Service is asking The Corporation For Public Broadcasting for help in establishing a low cost service that would reach way beyond the present and proposed audience of NPR and PRI, and would help fulfill the congressional mandate to expand and diversify the public radio audience.

In our meeting with Robert Coonrod, we discussed being funded outside the radio program fund process. He agreed that would be the avenue to pursue. After the meeting we were told to apply through the radio fund.

CPB should be discussing how to get our service on the air and not why should we care about the audience not reached by NPR. In a meeting with the director of the radio program fund after our first turndown, we were told that minorities should listen to "All Things Considered" and "Morning Edition". When we proposed an African-American news and information service, we were rudely told that the meeting was over and ushered out of the office.

It is the feeling of all involved in the Public Radio Service's battle for funding or help from CPB that we are being stonewalled. It is not the charge of CPB to protect the

elite audience of NPR. It is not the goal of PRS to attack the audience of NPR. We are formed to expand public radio to the unserved and underserved population. That is also the stated goal of CPB. If along the way we also offer some small competition to NPR, that should be healthy.

We are not just a program worthy of support that doesn't make a funding cycle. That will always happen. We are, in the Vice President's words, "re-inventing government", or at least the high-cost, and at this time only, model used by public radio.

We are ready to defend or explain our proposed low-cost public radio programming streams to CPB or to your committee and we need help from anyone who can convince CPB to begin real talks with us.

For your further understanding of our problem with CPB, I am enclosing other information and correspondence. I would be willing to meet with your committee or anyone else that you would suggest. At one point in my meeting with Mr. Coonrod, he said that we were not a part of "the Club". Most independent producers feel that way, and I know that they have good reason.

We would like more than "membership" in this club. we would like to help expand this club to include every segment of the American ethnic and economic population. Public broadcasting should be for the people and not for the club

Thank you for allowing me to add my passion for bringing America together to your record.

PRS Reason why

Our goal is simple. equal access for ideas, political views and cultural perspectives. We believe in the mandate given public radio at its inception. There should be equal access to the public radio audience. This is especially important since the equal access rules for commercial broadcasting have been eliminated by deregulation. National Public Radio is not able to do this. They have an elite audience and will lose this audience if the programming is changed. NPR is aware of this, CPB is aware of this and Congress is aware of this.

The public radio universe is tied into a knot by the system. There are 1389 non-commercial, non-religious radio stations in the United States, the NPR Satellite Interconnect serves about 500 of them with programming. Many stations on the Interconnect use very little. That leaves over 800 public stations not served at all. The stations that pick up national programming from any network source, must receive their signal from the **NPR owned Satellite**. In addition, to receive signals from this satellite, the stations must be "members" of the National Public Radio Satellite Interconnect

System. At a cost of over 5,000 dollars per year. This fee doesn't cover the cost of programming, only the right to **purchase** programming on the satellite. All programming sent out by private producers or American Public Radio, etc., must purchase space-time from the NPR satellite. The Corporation for Public Broadcasting will only give money to stations that are members of the NPR Satellite Interconnect, and who meet other requirements having to do with how many employees they have and other stringent requirements.

This is a little complicated. Here is a translation of the above paragraph:

THERE ARE OVER 800 PUBLIC RADIO STATIONS THAT DO NOT RECEIVE NATIONAL PUBLIC RADIO AND AREN'T ALLOWED, BY THE SYSTEM, TO BECOME MEMBERS OF THE INTERCONNECT OR RECEIVE FUNDS FROM CPB.

THERE ARE 500 STATIONS THAT ARE MEMBERS OF THE NPR INTERCONNECT AND CAN RECEIVE ONLY PROGRAMS THAT ARE BROADCAST ON THE NPR SATELLITE.

The Public Radio Service wants to serve stations that can't receive NPR, stations that now have NPR but want to change programming, and stations that want NPR and PRS.

All of the money from the government is being funneled into the same stations and network. NPR's budget is over 46 million dollars

THE PUBLIC RADIO SERVICE: OVERVIEW

The Public Radio service was conceived as a means to bring to the public airwaves quality radio programming, aimed for a wide range of listeners, presently under served by the two existing national public radio entities, while still appealing to the present core of public radio listeners. Our studies and experience have established that we can accomplish our aims at a cost far below the programming being offered to the present National Public Radio (NPR) and American Public Radio (APR) audience, and at the same time increase listening through innovation and inclusion.

It is our intention to expand topics, and present a viable alternative to that now available, thus expanding the present audience beyond its narrow base. In the process, due to the nature of our programming, and the extensive coverage envisioned, we will, add to public education and enjoyment, open up the airwaves to new talent, target ethnic groups whose views are not part of the national agenda, appeal to mainstream minorities, focus a substantive part of our message toward women, establish a forum for debate, and include as part of the programming process many college stations, while at the same time serving the existing core of listeners. This might appear too grandiose a task, but remember it is radio, and we are going to be on the air 24 hours a day. The wonders of radio and the imagination people bring to listening and seeing without their eyes, mean that all of this, and more, can be accomplished within the budget we have established.

There are more than 1300 non-commercial, non-religious radio stations in the United States, ranging from 10 watt community stations to large 100,000 watt giants. In many instances, coverage is complementary in a community, but in a wide range of areas, the

financial ability or size of local stations and markets, precludes many from being part of the existing systems. For much of the country, there is in essence no national public service available. By offering in-house, well produced programs at a small fraction of what they are now asked to pay. These latter stations, as well as present affiliates of the existing networks will have an opportunity to become part of our 24 hour nationwide service. Our programming will not be exclusive, and therefore stations will be free to pick and choose, all at one inclusive fee substantially below what they are asked to pay for the available part time programming.

At present, two national public radio entities serve the, non-profit market, National Public Radio, and American Public Radio. Neither provides its own 24 hour service, which is the pragmatic goal of SPB. Each has different rules and financial arrangements for providing the programming they do furnish, and how they charge their non-exclusive affiliates. Both charge for individual programs based on station size, budget, and market covered.

NPR originates much of its excellent programming, but is not on the air full time. It has as its mission statement an announced intention to reach all ethnic, political and social groups in the country, and we applaud this statement. But statistics show that its listening audience is limited.

We feel that a better way to reach this goal is for there to be an increase of programming, thus providing competition and offering the listeners a choice when it comes to similar topics, and an alternative in areas not presently offered. With the present cost structure of NPR, providing more programming would drive their costs, and affiliates fees beyond the financial capability of the present system. As the low cost alternative, SPB will provide this add on to existing NPR affiliates. In addition, the content of our contemplated programming should not conflict with that presently being offered as it is our intention to focus on domestic issues. Unless circumstances change we will not directly duplicate the world wide coverage of NPR.

NPR dominates the public field, and is primarily a membership organization, receiving much of its \$47+ million dollar budget from the Corporation for Public Broadcasting, directly and indirectly. Approximately 60% comes from member stations, but some of this money initially comes from CPB, grants and sponsorship make up the balance. NPR has stringent rules, on what type of stations qualify, station size, financial strength, number of employees and other factors, restrict membership. To receive programming, stations must be members of the NPR Radio Satellite Interconnect System, at a substantial initial cost, plus paying on an annual sliding scale for programming as part of the membership. It presently serves approximately 350 of the nations non-profit stations. This means that even without the market of the present NPR stations, there are over 800 who, for one reason or another, are not part of the system, and can be reached by low cost means included as part of our business plan and are markets for our product.

Supporters of Public Broadcasting, Inc., (SPB) is a 501(c)(3) corporation which was organized to develop and operate the PRS. To date, it has received \$125,000 from the Abel Foundation. This initial funding has enabled us to do programming research, explore affiliate interest, and compile the budget, which clearly show the financial feasibility, and need for the two 24 hour channels we envision. Once the Public Radio Service, with its

identifiable sound, is on the air, we feel confident that as affiliates are cleared, the network will become self-supporting. If funding was immediately available and definite starting times for broadcasting, content, cost and other factors were known, there are over 100 stations who have indicated an interest in being part of our network. In addition, included in the 900-1000 non-member NPR stations are a number of college and community stations that are not eligible to become NPR members, but would like to receive PRS programming.

The PRS is dedicated to the concept that all sides of an issue have the right to be heard in order to serve the public interest. We will serve as a critical link between the wide range of socio-economic factions which will be attracted to our programs, from the majority of our citizens to the wide range of ethnic and other minorities

We hold the view that programs with small but enthusiastic audiences are well worth airing. There are many people at the national and local levels working for the public good, in issues affecting the rights of minorities, environmental causes, political issues, education, sexual and religious equality and important regional concerns which we intend to give a national forum. None of our presentations will be one sided without the opportunity for competing views to be heard.

With the need and opportunity we have identified, and equally as important based on our financial projections. It is our intention to be on the air with two 24 hour channels, within the calendar year 1994. The first channel will be a mix of talk, information, news and music; the second will be a multi-cultural arts channel.

With the 24 hour format, to be broadcast on both channels, there will be ample opportunity to focus on issues not presently given sufficient exposure on existing national outlets, public or private. The programs will make use of talent available from local affiliates and overall are intended to cement the ties which bind us, rather than the chasms which conventional wisdom claims are slowly separating us. Ideology will not be absent from the PRS but balance and inclusion are going to be the tenets we strive for

STATEMENT

of

JAMES S. MONCRIEF, JR.,
Colonel, (Retired) USA.

RE: REAUTHORIZATION OF PUBLIC FUNDS FOR CORPORATION FOR
PUBLIC BROADCASTING

On Veterans Day (November 11, 1992) PBS aired over nationwide television a so-called documentary: "LIBERATORS: FIGHTING ON TWO FRONTS IN WWII." The originating or producing station was WNET, a PBS affiliated station in New York City. The film was produced by Miles Educational Film Productions of New York City. Its co-authors were William Miles and Nina Rosenblum.

The film, seen by millions, contained many falsehoods and distorted statements concerning military history. Among others, it depicted the 761st Tank Battalion as liberating both Buchenwald and Dachau, as well as several other erroneous claims ("spearheading Patton's Army, relieving the 101st Airborne in Bastogne, etc) involving the 761st and the 183rd. Combat Engineer Battalion. Since I have personal knowledge of the Buchenwald liberation, I have limited my challenge of PBS to its false representation concerning that infamous concentration camp.

On April 11, 1945, Buchenwald was discovered by a patrol of the 9th Armored Battalion, an organic unit of the Sixth Armored Division. The Patrol was commanded by Capt. Fred Keffer, who later became the head of the Physics Department at the University of Pittsburgh. Keffer died in early 1992 without having knowledge of the controversial LIBERATORS. As G-1 (Personnel Officer) of the Division Commander's Staff, I went to Buchenwald and was there within two to three hours following its reported discovery by Keffer's patrol. I was able to conduct a cursory inspection of the horrible conditions and the need for immediate large scale relief measures from higher headquarters, Gen. Patton's Third Army. My immediate and urgent radio message brought some assistance from the limited capabilities of my division, but more importantly, resulted in prompt action by Third Army's more abundant resources.

In late October 1992, I received information from a former Sixth Armored Division Officer, who lives in New York, that WNET/Thirteen, of New York City, was scheduled to show a documentary in which the liberation of Buchenwald was credited to the 761st Tank Battalion, a "separate battalion", which was composed of black troops. Thinking — that the film was to be aired in New York only, I wrote to

the Manager of WNET calling his attention to the inaccuracy of the reported content of his film. My first letter was dated 31 October 1992. Getting no reply and being told by my friend that he had been informed by WNET that the film was still scheduled for airing, in spite of my 31 October letter, I wrote again to the Director of WNET on 7 November. Several other letters of protest were sent by other former members of the Sixth Armored Division to WNET prior to the film being shown.

Prior to its showing, neither the producers, WNET, nor PBS bothered to inquire of the Department of the Army concerning the military accuracy of the film's contents. I have letters from the appropriate agencies of the D/A as proof.

Claiming "under documentation", the authors relied on "oral testimony" of several former soldiers of the 761st and 183rd to construct their "story." (Incidentally, there are adequate documents ((Morning Reports, "Sit-Rep's", After Action Reports Unit Histories, Citations, etc)) available to establish the exact location and deployment of the 761st and the 183rd throughout the war.) Among the fringe benefits bestowed on these few ex-soldiers was a trip to Europe for each. No officers (individuals having responsibility for administration, deployment and resupply of the troops of the battalions) were quoted in the film. It is known that many members, including one who is quoted in the film, of the 761st have denied being in Buchenwald or Dachau.

My allegation that the award-winning, over-zealous authors, with little or no organized and scholarly research, created or rewrote history to satisfy their own agenda has never been refuted. In a letter to me, the authors claimed "exhaustive research" of the Archives in "Suitland, Va." Actually, the Military Reference Branch of the National Records Center is at Suitland, Md. It is apparent that WNET and PBS accepted and aired the film as produced without any investigation into its accuracy.

The 761st did play a role in the liberation of a concentration camp at Gunskirchen. Again, my allegation that the scene was switched from little known Gunskirchen to the high profiled Buchenwald and Dachau because such change would sell more tickets and books in America was never refuted.

Following a barrage of protests from individual veterans, veterans' groups, Jewish organizations and knowledgeable military historians, in February 1993, the film was withdrawn from circulation by WNET, pending the clarification of the accuracy of its contents. An independent Investigating Team headed by Mr. Mort Silverstein, in its report issued in September 1993, concluded that there were inaccuracies in the film. Among other errors, the report stated that the 761st was not at Buchenwald on 11 April 1945, but that it was attached to the 71st Infantry Division at Coburg approximately 60 miles away.

WNET issued a press release on 7 September 1993, apologizing for its role in producing the film, and asked that the film not be shown until the errors could be rectified. The co-producers (Miles and Rosenblum) did not concur with the findings and accused WNET of censorship. WNET's press release contained a statement of V. P. Harry Chancey "WNET regrets that it did not detect these deficiencies." My letters of 31 October and 7 November 1992, as well as others from fellow members of the 6th AD were ignored.

PBS made no public statement concerning WNET's press release. On the other hand, in its correspondence PBS attempted to identify itself as one and the same with WNET. Finally, after two intervening letters to me, PBS, in a letter dated October 21, attached an undated "public statement" which had been "made available to the press". Finally, in an effort to prove the authenticity of its so-called "public statement", and after my repeated requests, PBS submitted to me ten newspaper clips from U. S. papers allegedly quoting from the infamous "public statement". Every one of them was based on the News Release by WNET. Throughout each of them Chancey and Salerno (officials of WNET) were quoted. None quoted a PBS official. Although three of the ten articles contained the term "PBS" in the headline, none of them made any reference to an official of PBS, nor was PBS, as an organization, mentioned in a single one of them.

PBS has steadfastly refused to answer my specific questions (i. e. twelve in a letter of 14 January 1993, twelve in a letter of 28 January 1993, ten in a letter of 17 November and six in a letter of 16 Jun 1994) but has continued to reply in glib, glittering, and grandiose generalities.

PBS has not replied to my comparison of PBS to SPORTS ILLUSTRATED and TIME Magazine, both of equal (at least) stature to that of PBS as an agency of the media. Both SI and TIME have within the past year issued a public apology for an error in their respective publication. In the case of TIME, the error was one of perception, more than factual. Unlike PBS, neither of them are dependent upon the public funds, yet they recognize their obligation to be honest with the American people. PBS, one hundred percent dependent on the American people (either tax or donation) has not explained why a public apology has not been issued in the case of the big Lie of LIBERATORS.

PBS has declined to comment concerning the damage PBS has inflicted on its affiliated stations resulting from LIBERATORS. The potential loss of financial contributions by disgruntled citizens and insulted veterans could be staggering.

Although CPB admitting having "an obvious concern for the quality, objectivity and accuracy of productions aired by PBS", both CPB and ~~PBS~~ refused to become involved or assist in having PBS publicly apologize for its obvious misstatement of the truth in LIBERATORS. It is very

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noteworthy that the above statement did not say: " --- aired by WNET" or some other affiliated station. Regardless of the organizational and functional charts, it is an unescapable fact that the great mass of Americans holds PBS, and PBS alone, responsible for those documentaries "aired by PBS."

Since the airing of the picture PBS has acted in a deceiving, dishonest, and insincere manner, and has shown a complete lack of forthrightness. I have stated as much to them, without getting a response. More recently PBS has "stone-walled" and has refused to communicate. My last letter of 22 August 1994 remains unanswered.

As an eighty two year old man, and I believe, the senior ranking living officer with the Sixth Armored Division in combat, I have an obligation to those 15,000 men, more than 1200 of whom perished in combat, and several thousand others who can no longer speak for themselves. Additionally, mine is one small voice speaking for the millions of young men of the forties who willingly left their home and loved ones to represent our country overseas in combat. Thousands of those same young men lost their lives. They paid dearly for the military victory which our country achieved. Those of us who survived also take some credit for contributing to that military victory. We were, and are, very proud of our achievement. The country was, and I like to believe is, proud of all of those brave young men.

Speaking for all those young men, WE MADE THE HISTORY OF THE UNITED STATES DURING THE PERIOD BETWEEN 1942 AND 1945. That is OUR HISTORY. We have enormous pride in our respective contribution to OUR HISTORY. We resent some "Johnny-Come-Lately" dysfunctional historian rewriting and distorting OUR HISTORY merely to suit his own personal whim. Likewise, we resent that false representation being broadcast to millions of Americans as true history. If that course of action can be permitted a mere fifty years later, there is no way that OUR HISTORY can be preserved in the centuries to come.

Soldiers don't make much money. Soldiers are compensated in direct proportion to their achievements, and to the self satisfaction gained from having performed well. A soldier's pride in himself and his unit, his esprit de corps, his staunch and everlasting friendships with fellow soldiers generated in training and cemented in combat, the recognition given him by his fellowman, and his love for his country are his rewards. I cannot, and will not, stand idly by and watch while any soldier is denied any of those priceless rewards.

PBS, by its actions in relation to LIBERATORS, has violated the pride of the American Veteran, and has not been honest and forthright with the American people. Until PBS displays some action in relating to LIBERATORS to earn the respect of the American citizens, and not merely to "depend" upon them, I suggest that federal funds for PBS' use be eliminated or reduced considerably.

Thirteen · wnet

William F. Baker
President
72560 2013

October 17, 1994

The Honorable Edward J. Markey
Chairman of the Subcommittee on
Telecommunication and Finance
U. S. House of Representatives
Washington, DC. 20515

Dear Congressman Markey,

I have enclosed several documents that I am requesting to be included in your hearing record on the subject of the documentary film *Liberators: Fighting on Two Fronts in World War II*.

They include:

- Thirteen's decision regarding the broadcast status of *Liberators*.
- The Findings of the Review Team
- A form letter that was sent to all viewers who had written to Thirteen expressing concern about the accuracy of this program
- Correspondence from the American Jewish Committee and the Anti-Defamation League concerning Thirteen's response to this controversy.
- Press clips that demonstrate Thirteen's comprehensive effort to bring the findings of the Review Team and Thirteen's decision to withdraw the program to the attention of the public.

Thirteen regrets that we did not detect the journalistic deficiencies in this program prior to its initial broadcast, but I believe we acted responsibly to rectify the situation when errors were confirmed.

Thank you for your consideration of these materials.

Respectfully,



FINDINGS OF THE REVIEW TEAM

An Examination of

Liberators: Fighting on Two Fronts in World War II

August 19, 1993

Prepared for Thirteen/WNET by: Morton Silverstein

Assisted by: Diane Wilson & Nancy Ramsey

I. The Broadcast and Subsequent Withdrawal of LIBERATORS

The production of LIBERATORS: FIGHTING ON TWO FRONTS IN WORLD WAR II began in 1982 with the filming of the 761st Tank Battalion reunion in Tillet, Belgium; the principal photography at Buchenwald, outside Weimar, Germany, took place during June and July of 1991; the documentary was first broadcast on THE AMERICAN EXPERIENCE on November 11, 1992.

Three months later, on February 11, 1993, Thirteen/WNET temporarily withdrew the film, issuing the following statement:

"The documentary film LIBERATORS: FIGHTING ON TWO FRONTS IN WORLD WAR II, produced by Miles Educational Film Productions, Inc. in association with Thirteen/WNET and broadcast on PBS as part of the series THE AMERICAN EXPERIENCE, has been justly praised for its portrait of the African-American men who served in two segregated battalions during World War II. Their memories about joining up, their reactions to basic training in the segregated South, their descriptions of encounters with the white military establishment, their heroic participation in major battles in the Allied effort to liberate Europe, all inform and enrich public understanding of our nation's history in the best tradition of public television and THE AMERICAN EXPERIENCE series.

"As the film presents, and many historians readily acknowledge, some of the men of the 761st Tank Battalion and 183rd Combat Engineer Battalion were indisputably present at the liberation of Nazi concentration camps and were witness to the horror that bigotry unleashed. As black Americans, the testimony of these recollections has particular resonance.

"Recently, the film has met with criticism concerning aspects of its historical accuracy pertaining to details of the liberation of specific camps. LIBERATORS is primarily based on oral history, recognizing that official military records in the chaos of war are often not complete. People of good will may differ on the

relative weight that should be ascribed to personal recollections that are at odds with written documentation of the day. The memories of people in the same place may also differ.

"Thirteen and the producers of THE AMERICAN EXPERIENCE believe in the essential thesis of the documentary that black American soldiers played a role in the liberation of Nazi concentration camps. However, we believe a full review of all the issues would be appropriate so that any ambiguities can be clarified. Thirteen and THE AMERICAN EXPERIENCE have made the decision jointly to withdraw the film temporarily. This decision will enable our review to take place in a positive climate."

II. The Formation of an Independent Review Team

In March 1993, an independent review team was formed, comprised of Morton Silverstein, Diane Wilson, and Nancy Ramsey. Mr. Silverstein, who led the review team, is an eight-time Emmy winner, whose 30 year filmmaking career has been principally in public television. "Banks and the Poor," "What Harvest for the Reaper?," and "C. Everett Koop, M.D." are among his award-winning documentaries. Ms. Wilson is a researcher and producer, who has worked for NBC News and WQED. Ms. Ramsey is a free-lance reporter and writer who has written for such publications as *The New Yorker*, *Fortune*, and *The New York Times Book Review*.

The review team began by consulting with Miles Educational Film Productions, which has a long record of producing films about African-Americans in the military, including "Men of Bronze" and "A Different Drummer."

They then consulted with the following archival sources:

The U.S. Army Center of Military History, Washington, D.C.;
The National Archives in Washington, D.C.; Suitland, Maryland; and
St. Louis, Missouri;
The U.S. Holocaust Memorial Museum, Washington, D.C.;
The Museum of Jewish Heritage, New York City;
The Schomburg Center for Research in Black Culture, New York City;
The Leo Baeck Institute, New York City;
The Detroit Holocaust Memorial Museum; and
The Holocaust Documentation and Education Center, Miami.

Other institutions and associations whose mission it is to record, gather, and interpret historical records concerning the Holocaust, World War II military history, and, most specifically, the operation and liberation of concentration camps were also contacted.

The review team interviewed survivors of the three concentration camps focused on in LIBERATORS -- Buchenwald, Dachau, and Gunskirchen Lager (referred to in the film as "Lambach") -- and veterans of the 761st Tank Battalion and the 183rd Engineer Combat Battalion. Those who appeared in the broadcast were interviewed at length, as

were survivors and veterans of the cited units who did not appear. These interviews led to additional interviews with people outside the immediate parameters of the broadcast: survivors of other camps and veterans of the American Army units given official credit for liberating the camps featured in the film.

While focusing on the portions of the film dealing with camp liberations, the review team also felt it had a responsibility to fact-check the segments of the documentary that did not deal specifically with the liberations -- racism on the home front during basic training, the combat records of the 761st Tank Battalion and the 183rd Engineer Combat Battalion, and the racism Black veterans endured in Europe and upon their return home.

During the course of the review, survivors and veterans came forward with personal testimonies that support the film's basic premise: that African-American soldiers played a significant role in providing victims of concentration camps with physical and emotional sustenance, as liberators, as soldiers, as humanitarians. These camps were not limited to those highlighted in the film. The review process broadened its scope to include theories or possibilities not mentioned in the film of instances where Black soldiers helped to liberate victims of the Nazi regime.

III. Defining "Liberator"

In investigating the film's claims that the veterans of the 761st Tank Battalion and the 183rd Engineer Combat Battalion were liberators of Buchenwald, Dachau, and Lambach (Gunskirchen Lager), the review team used the criteria established by the U.S. Army Center of Military History and the U. S. Holocaust Memorial Council (now the Museum):

"The Center and the Council agreed that eligibility for liberation credit would not be limited only to the first division to reach a camp but would include follow-on divisions that arrived at the same camp or camp complex within 48 hours of the initial division....

"As for the evidentiary basis for a liberating unit, we concurred that primary source evidence found in unit and other contemporary records is essential for liberation credit. Oral history or testimony by itself ... would not suffice for liberation credit; nor would secondary accounts or unit histories unless their details conformed to the documentary context established in the official records. Our procedure underscores both the Center's and the Council's concern that extreme caution must accompany the certification of a division as a liberating unit. Those who deny the Holocaust occurred would use any errors, no matter how minor and unintentional, as 'proof' that government historians fabricated the scope of the destruction of European Jewry and others deemed undesirable by Adolf Hitler's Germany. Our mutual concern for accuracy further highlights the need for primary source documentation when certifying liberating units....

IV. The Findings of the Review Team: The Camps

The larger themes of LIBERATORS -- themes of racism: of Blacks and Jews

joining together in crisis, with Jewish victims of concentration camps receiving physical and emotional support from African-Americans -- are not at issue. What is in dispute are some of the film's major claims or conveyed impressions -- that members of the 761st liberated Buchenwald on April 11, 1945, and Dachau on April 29, 1945, and that members of the 183rd Engineer Combat Battalion helped liberate Buchenwald.

A. The 761st Tank Battalion and the Liberation of Buchenwald:

The review team can not substantiate the presence of the 761st Tank Battalion at Buchenwald on its day of liberation, April 11, 1945, nor during the 48 hour period.

Using the criteria set forth by the U.S. Army Center of Military History and the Holocaust Memorial Museum, the review team has found no evidence to support the film's claim and overriding impression that members of the 761st Tank Battalion were liberators of Buchenwald. Official military records -- including situation reports, unit journals, after-action reports, morning reports, and unit histories -- place the 761st Tank Battalion at Meiningen, Germany, some 50 to 55 miles southwest of Buchenwald on April 11, 1945. Over the next 48 hours, the battalion would move farther south.

The Third Army's Sixth Armored Division, Fourth Armored Division, and 80th Infantry Division are given official credit by the Center and the Museum for Buchenwald's liberation. The 761st was not attached to any of these divisions; it was attached to the 71st Infantry Division from March 28, 1945, through the end of the war.

The impression created in the opening minutes of the film, that 761st veterans E.G. McConnell and Leonard Smith "returned to Buchenwald" with survivor Benjamin Bender, is misleading. Both Mr. McConnell and Mr. Smith have stated they were not at Buchenwald prior to the summer, 1991, film shoot. Co-producer Bill Miles was aware prior to the shoot that Mr. McConnell and Mr. Smith had not been at Buchenwald before, but it was his understanding that they had been at concentration camps. He told the review team his purpose in filming them at Buchenwald was as a narrative device, telling the story of two boyhood friends who separate, then find themselves years later in the same unit in the Army. Further, Mr. Miles said that in his view, veterans McConnell and Smith were representing the 761st and that survivor Ben Bender was going to show them the atrocities of Buchenwald.

Toward the end of the film, a voice montage over a panning shot of a group of survivors and veterans includes the voice of Johnny Stevens, a veteran of the 761st: "... Johnny Stevens, liberator, Buchenwald." This statement is unverifiable.

B. The 183rd Engineer Combat Battalion and the Liberation of Buchenwald:

The review team can substantiate the presence of the 183rd Engineer Combat Battalion at Buchenwald sometime within the week following April 11, 1945.

The Sixth Armored Division, the Fourth Armored Division, and the 80th Infantry Division are given official credit by the Center and the Museum for the liberation of

Buchenwald. The 183rd Engineer Combat Battalion was not attached to any of these divisions.

There is not sufficient evidence to categorically state that the 183rd was in Buchenwald during the 48 hour period following the liberation of the camp.

The film *LIBERATORS* includes a sequence showing stills taken by the late William Scott of the 183rd, as well as an interview with him, and footage of Dr. Leon Bass, another 183rd veteran, who describes the horrors he witnessed upon his arrival at the camp.

This photographic evidence, which includes a scene of Bass and at least four other African-American soldiers looking upon stacked corpses at Buchenwald, definitely places members of the 183rd at Buchenwald. the question is the date the photographs were taken. More specifically, when did Bass and Scott, and other members of the 183rd, arrive at Buchenwald?

On April 11, 1945, the 183rd was not in the vicinity of the camp. They were at Mommeneim, Germany, approximately 170 miles from Buchenwald. On April 14th, they established their headquarters at Eisenach, some 60 miles from Buchenwald. Their headquarters would remain there until April 19th. It should be noted that although the unit was about the same distance from Buchenwald on the 14th as the 761st was on the 11th, the 183rd could move in jeeps and travel a much farther distance in a shorter period of time than soldiers traveling in tanks, which rarely moved farther than 20 to 25 miles a day.

It seems likely that the 183rd entered Buchenwald while the unit was stationed at Eisenach, between April 14th and April 19th. But because of William Scott's and Leon Bass' respective duties -- Scott as an intelligence sergeant, Bass as a reconnaissance sergeant -- it has been suggested that perhaps they were at Buchenwald ahead of the rest of their unit. The Center of Military History believes that while this is possible, it can not substantiate it.

Survivor Benjamin Bender recalls seeing Black soldiers at his liberation. He is not alone: other survivors of Buchenwald, men not featured in the film but spoken with by the review team, recall seeing Black soldiers inside the camp around the time of liberation. One remembers being carried out of his bunk on a stretcher by a Black soldier; another relates a moving instance of an African-American emptying his pockets of chocolate, cigarettes, and whatever else he had and giving them to a survivor.

Not all survivors, however, recall seeing Black soldiers on the first or second day of liberation. As compelling as the recollections are of Bender and others who claim to have seen Black soldiers on the first day, their memories are not supported by documentable evidence. According to Dr. Robert Kesting of the U.S. Holocaust Memorial Museum, given the years that have passed and the survivors' weakened physical conditions at the time, events that happened over several days can be compressed into one day, or one afternoon, and memories, understandably, become hazy.

Furthermore, because Buchenwald was essentially divided into two camps -- the main camp and the smaller camp, or Kleines Lager, with the political prisoners of the main camp holding power over the people in the smaller camp -- many historians and survivors believe that prisoners in the Kleines Lager were actually not liberated until a few days after April 11th.

It is possible, then, that Bender and other Buchenwald survivors who remember seeing Black soldiers on the first day of liberation do so because their day of liberation may have been after the 11th.

C. The 761st Tank Battalion and the Liberation of Dachau.

The review team can not substantiate the presence of the 761st Tank Battalion at Dachau on its day of liberation, April 29, 1945, nor during the 48 hour period.

Using the criteria set forth by the Center of Military History and the Holocaust Memorial Museum, the review team has found no evidence to support the film's claim and overriding impression that members of the 761st Tank Battalion were liberators of Dachau. Official military records place the battalion at Straubing, Germany, some 70 miles from Dachau on April 29, 1945; their company headquarters remained at Straubing until May 1st.

The 45th and the 42nd Infantry Divisions are given official credit by the Center and the Museum for Dachau's liberation. On April 29th, the 761st was still attached to the 71st Infantry Division of the Third Army.

The impression given in the film by the title card "Dachau" and the subsequent interviews with William McBurney and Leonard Smith that they were the lead tanks into Dachau is unverifiable. Their accounts of liberating a camp, which they do not name, do not match either the official records of that camp's liberation, or oral histories taken by the review team from veterans and survivors.

In interviews with the review team, Mr. McBurney and Mr. Smith said they believed they were at Dachau because an unnamed officer from an unrecalled unit told them their location a week later. They could not be specific about their exact location or what unit they were attached to, nor could they give a precise date. Further, during their interviews, Mr. McBurney and Mr. Smith recalled seeing burning bodies at the site they believed to have been Dachau, while many atrocities took place at Dachau, this did not occur during the camp's liberation. Also, their description of Dachau is not consistent with descriptions of the camp provided by the Museum of Jewish Heritage and other research sources. Such findings lead the review team to conclude that the presence of these veterans at Dachau on April 29th can not be substantiated.

Nowhere among the official records did the review team find evidence of one or two (or any) tanks of the 761st being attached to the 45th or 42nd Infantry Divisions in

the 48 hour period beginning with the liberation on April 29th. Nor is there evidence of any tanks missing from the battalion during that period.

Further, there is no evidence on record of a tank or tanks of the 761st "discovering" any type of camp during that period.

The review team did find, however, an S-3 (Operations) Journal that documents a "sightseeing tour to Munich" on June 22, 1945. Dachau is just ten miles from Munich. In addition to the official records, the review team heard from at least one veteran of the 761st, not featured in the film, that members of the unit had taken a tour of the camp after the war ended.

During interviews with the review team, Preston McNeil and Walter Woodson -- the veterans who along with McBurney and Smith are depicted as Dachau liberators -- did not claim to be "liberators" of Dachau, only to have been there. Their descriptions of Dachau are consistent with descriptions of the camp provided by institutions such as the Museum of Jewish Heritage. It seems possible that Mr. McNeil and Mr. Woodson were on a tour of Dachau after the camp's liberation.

D. The 761st Tank Battalion and the Liberation of Gunskirchen Lager:

The review team can substantiate the presence of the 761st at Gunskirchen Lager (near Lambach, Austria) on its liberation days of May 4-5, 1945.

The Center of Military History and the Holocaust Memorial Museum have certified the 71st Infantry Division as the liberators of Gunskirchen Lager, a subcamp of Mauthausen, to which the 761st was still attached in early May.

In an opening sequence of LIBERATORS, the narrator states: "In April 1945, American Army units broke into the concentration camps at Dachau, Lambach and Buchenwald." The film never returns to "Lambach" during its 90 minutes.

Ironically, this camp is the only one of the three cited in the film where the 761st could officially be credited as liberator.

V. The Findings of the Review Team: Racism, Combat, Homecoming

In a film marked by controversy concerning the liberation of concentration camps, there is little dispute about the bulk of the broadcast: racism on the home front and in the combat records of the 761st Tank Battalion and the 183rd Engineer Combat Battalion. Nonetheless, there are inaccuracies throughout all of these areas. While less egregious, the review team did address them: a summary follows:

* In the opening sequence, the narrator states, "In April 1945, American Army units broke into Buchenwald, Dachau and Lambach."

The words "broke into" are misleading in the case of Buchenwald and Gunskirchen Lager. Both camps were self-liberated. There was no military confrontation during the "liberation" of these camps; as American Army units advanced, the Germans abandoned the camps.

* Veteran Paul Parks is interviewed in the film about a brutal racist incident in the South. He is supered as being a member of the 183rd Engineer Combat Battalion. Paul Parks was with the 365th Engineer Combat Battalion; he was never with the 183rd.

* At various points in the film, the juxtaposition of photographs and narration is inaccurate. The Museum of Jewish Heritage and the Holocaust Memorial Museum point out at least three glaring examples in the Dachau sequence: (1) When McBurney is describing a burning wooden structure, the photographic cutaways are of an atrocity at another camp, Gardelegen; (2) stills of preserved body parts during Preston McNeil's description of Dachau are from Buchenwald; (3) When 761st veterans McConnell and Smith and survivor Benjamin Bender are at Buchenwald, a still photo is shown of Dachau.

* The narrator states, 'On June 6th, 1944, the Allies staged the largest invasion in the history of the war. Two hundred thousand troops, supported by thousands of planes and ships, tanks and vehicles, landed on Omaha Beach."

The Center of Military History told the review team that the narration should not cite only one beach upon which all the D-Day forces landed. There were several, including Utah, Gold, Juno, and Sword, some of which were British or Canadian beachheads. "Landed on the beaches of Normandy" would have been more accurate.

* Following the above statement, the narrator continues, "But one of the best-trained units wasn't there. The 761st had been left at home."

The Center of Military History notes that the Army's intention during wartime was not to leave a combat outfit "home," as this statement implies, but to send them overseas; that the battalion had been alerted for overseas duty prior to D-Day; and that orders were cut on June 9th, with deployment two months later.

* Describing the 761st landing on Omaha Beach in October 1944, the narrator refers to the unit "rolling out in their brand new Pershing and Sherman tanks...."

Pershing tanks were not introduced until January, 1945, and Patton's Third Army, under which the 761st operated, did not have any Pershings until April 1945, according to the Center of Military History.

* In the film the narrator says, "The German commanders had assembled 28 divisions supported by hundreds of tanks, along a weak spot in the Allied offenses. On

December 6th, they attacked. Stretching and nearly cutting the Allied line. The Battle of the Bulge had begun."

The day the Battle of the Bulge began was December 16th, not the 6th. Later, it is corrected when the narrator continues, "December 16th. Well, it's here. The great German counterattack."

* The narrator says, "In Tillet on the 5th of January, units of the 761, hurrying to the relief of Bastogne, ran into a superior force of German tanks. Casualties were heavy."

The Center of Military History noted that Bastogne had already been relieved by that time -- it was relieved by the Fourth Armored Division on December 26, 1944.

* In the film we see a medium shot of a sign "Bastogne" as 761st veterans are on their way to a 1982 reunion in Tillet, Belgium. The impression is given that the 761st was at Bastogne: they were not, they were in Tillet. The film then describes a tank in the plaza of Bastogne as a "memorial to liberators". It is a memorial to the action at Bastogne.

* In this same Bastogne sequence, the narrator says, "The 761st captured the town (of Tillet) and closed the Brussels-Bastogne highway."

The correct name of the highway is the Bastogne-Marche Highway.

* The homecoming scene shows a soldier on a sidewalk carrying a suitcase, going up steps, and greeting a woman. The man in this scene is a Tuskegee airman, yet LIBERATORS is a film which devotes significant coverage to the members of a tank battalion and an engineer combat battalion.

VI. The Findings of the Review Team: Beyond Gunskirchen: Other Theories

Other theories or possibilities of survivors being helped and supported by Black units during World War II surfaced during the review process. Military records and oral histories reveal the significant role Black soldiers played in helping to free prisoners in instances other than those mentioned in the film during World War II:

1. Kirchein by Pocking, a subcamp of Flossenbürg. A G-2 (Intelligence) Report dated 2 May 1945 reads, "The 71st Inf Div overran a camp at KIRCHEIM with 300 political prisoners and 1,000 Russian PWs." (The 761st was attached to the 71st Division.)

2. A death march near Cham, Germany. A G-2 Report dated 3 May 1945, under the subheading "Concentration Camps," reads: "As the camp was threatened by the US advance, the 6000 - 9000 prisoners under the supervision of the Camp's 600 SS guards,

left Flossenbürg and were to be marched through Straubing to the notorious Concentration Camp at Dachau vicinity Munich. The entire column, however, was dispersed by our armored spearheads vicinity Cham. U-5860, on 24 April...." "Armored spearheads" refers to the 761st.

3. Mauthausen: The review team spoke with survivors liberated at Mauthausen (of which Gunskirchen was a subcamp) who recall having seen African-American soldiers inside the camp around the time of its liberation, May 6, 1945. Mauthausen was officially liberated by the 11th Armored Division.

4. In his book *Of Blood and Hope*, survivor Samuel Pisar writes that he was freed from an abandoned barn near Penzing, Germany. He recalls seeing a tank approaching the barn and a Black soldier climbing out of the tank. He ran toward the tank, and the soldier lifted him through the hatch.

5. The U.S. Army Center of Military History informed the review team that historical records indicate that some 4,000 all-Black units were operating during World War II. Among these were combat service companies such as quartermaster truck companies, which delivered ammunition and fuel to infantry and armored divisions. (Such companies were part of, but not limited to, the fabled "Red Ball Express.") Based on research with the Center and the U.S. Holocaust Memorial Museum, the review team believes it is possible that members of these units were among the African-Americans seen at concentration camps by survivors during or after liberation periods.

VII. Conclusions

The review team believes that LIBERATORS was diminished by an initial paucity of basic research and an almost exclusive reliance on oral history. Apparently little effort was made to seek corroboration of this oral history, either from the military record or from other primary or secondary sources, both oral and written.

This void led to amorphousness rather than precision in the broadcast, and turmoil rather than healing in its aftermath.



212 560 2000
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Dear Viewer,

When Thirteen/WNET withdrew the documentary *LIBERATORS: FIGHTING ON TWO FRONTS IN WORLD WAR II* in February, we promised you and the viewing public that we would undertake a comprehensive review to evaluate allegations that portions of the film were inaccurate. That review has been completed, and it has concluded that the film contains factual inaccuracies. Because of your interest in this matter, I want to share these findings with you.

Based on extensive oral testimony and a detailed analysis of the historical record as found in the National Archives, which include the battalion's own morning reports, operational journals and after-action reports, and research at other institutions concerned with documentation of the Holocaust, the review findings concur with critics of the film who have asserted that the 761st Tank Battalion and the 183rd Engineer Combat Battalion did not liberate Buchenwald and Dachau. However, as stated in the review team's report, "the review team can substantiate the presence of the 183rd Engineer Combat Battalion at Buchenwald sometime within the week following April 11, 1945" and does acknowledge the possibility that some members of the 183rd Engineer Combat Battalion may have been at Buchenwald within the 48-hour period that defines liberation.

Historical records place Company A of the 761st Tank Battalion at the liberation of the Gunskirchen Lager camp, a subcamp of Mauthausen near Lambach, Austria. Some survivors of Mauthausen have also reported to the review team that African-American soldiers offered them food and medicine at the time of their liberation or in their first days of freedom. G-2 intelligence reports suggest the possible involvement of the 761st in the liberation of Kircheim by Pocking, a subcamp of Flossenbürg, northeast of Nuremberg, Germany. Although the film makes passing reference to a camp at Lambach, the role of the 761st in liberating Gunskirchen Lager and Kircheim by Pocking is not described in the documentary. However, the participation of the 761st in these liberations supports the general thesis of the film that African-American soldiers in segregated battalions assisted in the liberation of Nazi concentration camps.

The review also found a substantial number of less egregious errors, ranging from incorrect dates for military events and the misattribution of still photographs and film footage of concentration camps. We are very disturbed that a documentary addressing such an important time in history was not supported by appropriate journalistic rigor during its research and development stage. We have

also determined that the producer's advisory panel of experts was inadequately utilized to monitor the factual content of the film.

Thirteen/WNET regrets that we did not detect these deficiencies prior to broadcast. We recognize that we must reevaluate our working relationships with independent producers to better ensure the accuracy of any programs that we put our name on and present to the public in the future.

Thirteen/WNET will continue to suspend broadcast of *LIBERATORS* on public television stations until such time as the documentary is corrected. The filmmaker's independent production company, Miles Educational Film Productions, Inc., holds the copyright to the film, and is the only party that can alter it. Thirteen has also asked Miles Educational Film Productions, Inc. to remove our name from the film's credits for any non-broadcast distribution.

Thank you for your interest in Thirteen/WNET's programs. We hope we have been responsive to your concerns.

Sincerely,

Harry Chancey, Jr.
Vice President and Director
Program Service

September 7, 1993

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Office of the Executive Vice President

September 9, 1993

Harry Chancey, Jr., Vice President

WNET
356 West 58th Street
New York, New York 10019

Dear Mr. Chancey:

On behalf of the American Jewish Committee, I write to congratulate you and your colleagues at WNET for your thorough and painstaking vetting of the documentary, "Liberators."

We publicly commended WNET last winter when it pulled the film after meeting with AJC's Kenneth Stern, who raised serious concerns about the film's accuracy. In our view, you showed commendable judgment and courage by pulling the film pending review.

We watched, with admiration, the seriousness and thoroughness of the vetting process. To your credit, you took its conclusions and made two important decisions: to withdraw your name from the film, and to go public with your findings in a manner that affirmed the important truth that was threatened to be forgotten in the controversy: that the 761st Tank Battalion did fight with great distinction, and is properly credited with taking part in the liberation of Gunskirchen.

Your commitment to excellence and accuracy is inspiring, and so too is the good you have done, especially for the veterans of the 761st. The members of the 761st first had to fight prejudice to be allowed to fight, then prejudice to have their incredible story heard, then more prejudice to have their story heard correctly. WNET's adept and sensitive handling of this complex and thorny situation have truly helped these valiant men over that last hurdle.

With every best wish.

Cordially,

David A. Harris

DAH:ks

cc: **Fred Noriega**
Karen Salerno

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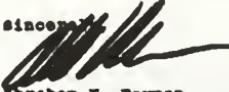
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- 2 -

Before closing the book on this episode, let me suggest that WNET breathe new life into the poignant story of blacks in the U.S. military during World War II. Rather than lose this story, I urge you to produce a successor documentary, one just as dramatic and far more accurate.

Sincerely,

Abraham E. Foxman
National Director

AMF:jg

cc: Harry Chancey
Vice President and Director,
Program Services

George Miles
Executive Vice President and
Chief Operating Officer

The New York Times

The Metro Section

WEDNESDAY, SEPTEMBER 8, 1993

L B1

WNET Inquiry Finds No Proof Black Unit Freed 2 Nazi Camps

By JOSEPH B. TREASTER

After a five-month review of a disputed documentary that portrayed members of a black tank battalion as liberators of the Nazi concentration camps at Dachau and Buchenwald, WNET, the public television station, said yesterday that it could find no evidence that the unit liberated either camp.

The film, "Liberators: Fighting on Two Fronts in World War II," which had been heralded by Mayor David N. Dinkins and other black and Jewish leaders as a heroic example of blacks helping Jews in crisis, and which was nominated this year for an Academy Award for best documentary feature film, was pulled from public television in February as questions about its accuracy mounted. Yesterday, officials at WNET, Channel 13, said they had requested that the makers of the film, which is available on videocassette, remove the station's name because it does not meet WNET's "standards of accuracy." WNET helped produce the film, which was broadcast nationally on public television last November.

The investigation of a film's accuracy has led to a new financing rule.

Neither of the film's prize-winning producers, William Miles and Nina Rosenblum, would discuss the documentary. But they said in a statement that they stood by their work and objected to what they described as WNET's censorship in withdrawing the film.

Harry Chancy Jr., the vice president of the program service for WNET, said he was "very disturbed" that the documentary "was not supported by appropriate journalistic vigor during its research and development." The station, Mr. Chancy said, was instituting a new policy of requiring producers to demonstrate proof of their claims before financing is provided. He said the station's contracts would also be

amended to specifically make producers responsible for the content of their films.

"We are in the process of reviewing every single project we now have to make sure they are following this new practice," Mr. Chancy said.

A special showing of the film at the Apollo Theater in Harlem in December moved an audience of 1,200 blacks and Jews to tears as they watched black soldiers and concentration camp survivors recounting their shared experiences. Many hugged and passionately agreed that the screening had provided a rare, powerful moment — a catharsis in the sometimes tense relations between blacks and Jews in New York City.

The two film makers, one black and one Jewish, are highly regarded in the industry, and some experts who have studied the film suggested that the problems may have resulted from a clash of good intentions and journalistic procedures.

WNET said the review substantiated two main themes of the film, that black Americans were confronted with racism in the military and that many black Americans served in combat with distinction. Morton Silverstein, an eight-time Emmy-winning documentary maker who conducted the review, said there was also evidence black soldiers helped the survivors of some concentration camps. But, he said, he and two assistants found nothing to indicate that the tank unit, the 761st Tank Battalion, had liberated two of the most infamous camps.

"There was a paucity of research," Mr. Silverstein said. "In going through the broadcast line by line, scene by scene, contentions were made or impressions were conveyed that were simply unverifiable."

Mr. Silverstein said the producers relied too heavily on oral history, which he said "is just one part of research." Some film participants were hazy about details concerning the camps, he said.

Though critics began coming forward shortly after the documentary was broadcast in November, Mr. Silverstein said his review took five months because "we started from scratch."

"We didn't accept anything that was in

continued. .

WNET Inquiry Finds No Proof Black Unit Freed 2 Nazi Camps

Continued From Page B1

the public press as gospel," he said.

Mr. Silverstein said he and his assistants examined United States Army records in Washington, Suitland, Md., and St. Louis and searched the archives of the United States Holocaust Memorial Museum, as well as other repositories of data on blacks, Jews and World War II.

Moreover, he said, the trio interviewed about 100 Army veterans as well as survivors of the camps, some of whom appeared in the film.

Mr. Silverstein said that both the United States Army Center of Military History and the United States Holocaust Memorial Museum define the liberators of a concentration camp to be those units that arrived within 48 hours of the initial Allied penetration of the camp.

On April 11, 1945, the day that Buchenwald was liberated, Mr. Silverstein said, the 761st Tank Battalion was 50 to 55 miles southwest of the camp and over the next 48 hours it moved farther away. Mr. Silverstein said that another black unit credited in the film with helping to liberate

Buchenwald, the 183d Engineer Combat Battalion, entered the camp shortly after its liberation.

On April 29, 1945, the day Dachau was liberated, Mr. Silverstein said, the 761st Tank Battalion was about 70 miles away. Mr. Silverstein said it seemed possible that some members of the unit visited the camp several weeks later.

The 761st was among the liberators of a subcamp of Mauthausen known as Gunskirchen in Austria, on May 4 and 5, 1945, Mr. Silverstein said. But, he noted, the 90-minute film makes only passing reference to this accomplishment.

He found nearly a dozen less significant inaccuracies in the film, Mr. Silverstein said, concerning such things as names, dates and locations. In one instance, he said, a member of the 365th Engineer Combat Battalion was misidentified as a member of the 183d Engineer Combat Battalion.

In another, the narrator says units of the 761st ran into a superior force of German tanks while hurrying the relief of Allied forces at Bastogne. But, Mr. Silverstein said, at that point, Bastogne had already been relieved by another tank unit.



STATEMENT OF PBS
LIBERATORS: FIGHTING ON TWO FRONTS IN WORLD WAR II

STATEMENT: Thirteen/WNET today issued a statement regarding the film, "Liberators: Fighting on Two Fronts in World War II" (which aired as part of **THE AMERICAN EXPERIENCE** on November 11, 1992), confirming allegations that some portions of the film contain factual inaccuracies. The situation is regrettable, but we feel WNET has acted responsibly in conducting this thorough internal review, and we support their findings, and agree with their recommendation that stations not air the film until the documentary is corrected.

PBS's mission is to provide reliable information at all times. We apologize to our viewers for the inaccuracies in this film, and especially to those who felt compromised by these flaws. We resolve to give our programs more careful scrutiny in the future.

THE AMERICAN EXPERIENCE has a superb track record of producing first-rate historical films, and we look forward to our continued association with them.

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